Mrs E. A. Routtree

GOD BLESS THE LITTLE CHURCH AROUND THE CORNER

WORDS BY GEO. COOPER.

Respectfully dedicated to Rev. Geo. H. HOUGHTON

MUSIC BY D. S. WAMBOLD.

Piano Song. (5)
Guitar Song. 4.
Inst.l by Tonel 5.

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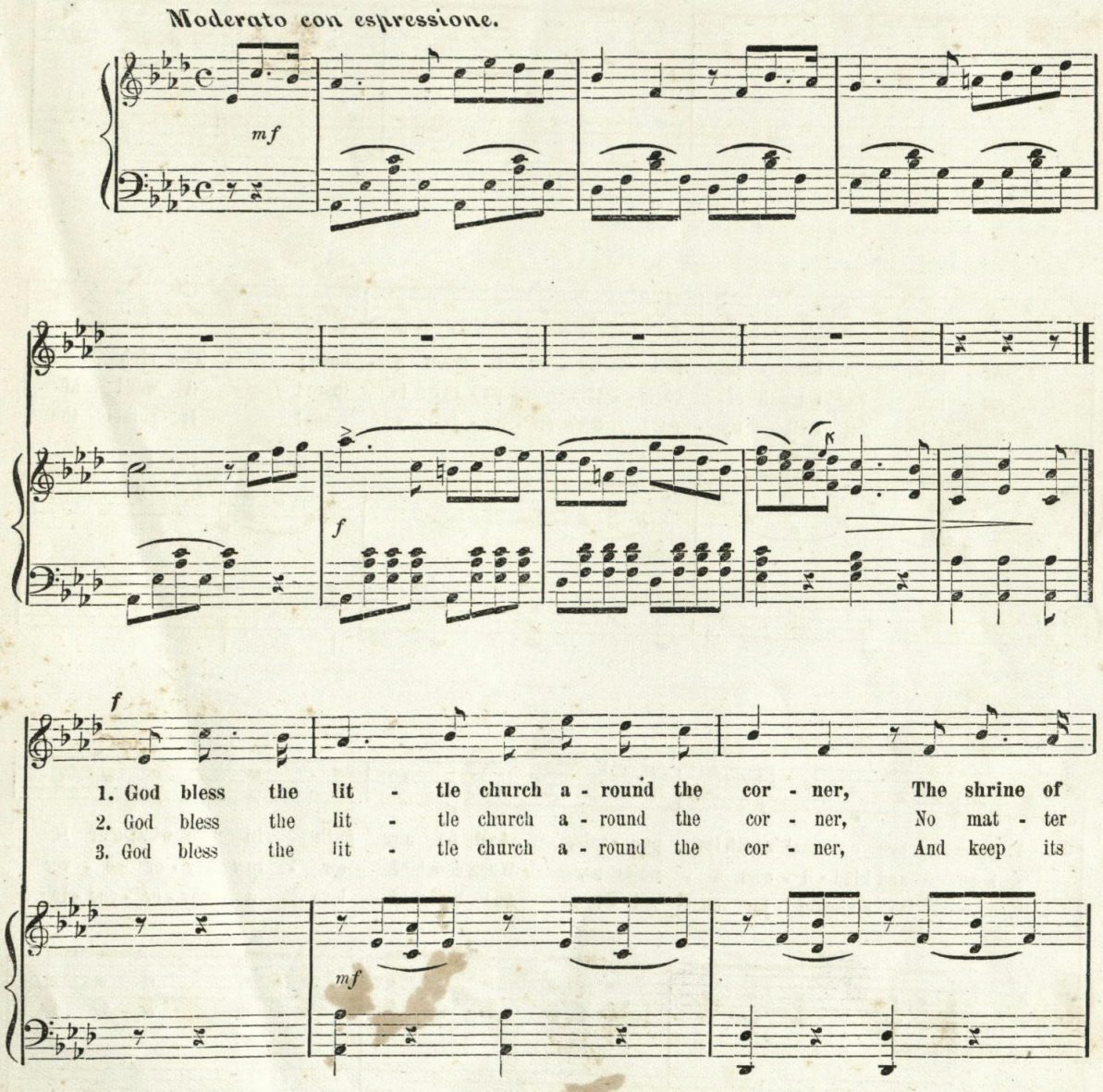
GOD BLESS THE LITTLE CHURCH.

(SONG WITH CHORUS.)

Words by GEORGE COOPER. Music by D. S. WAMBOLD.



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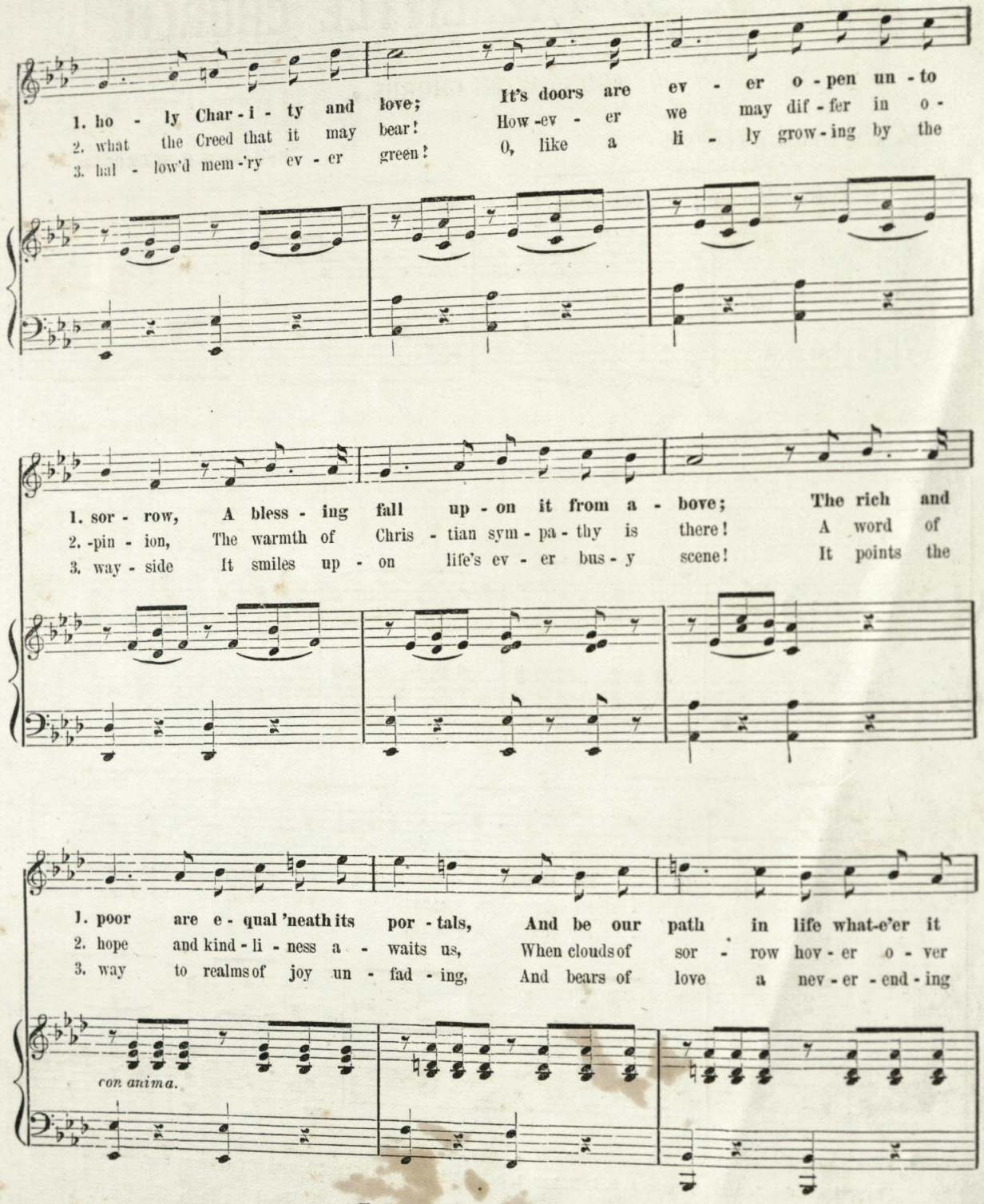
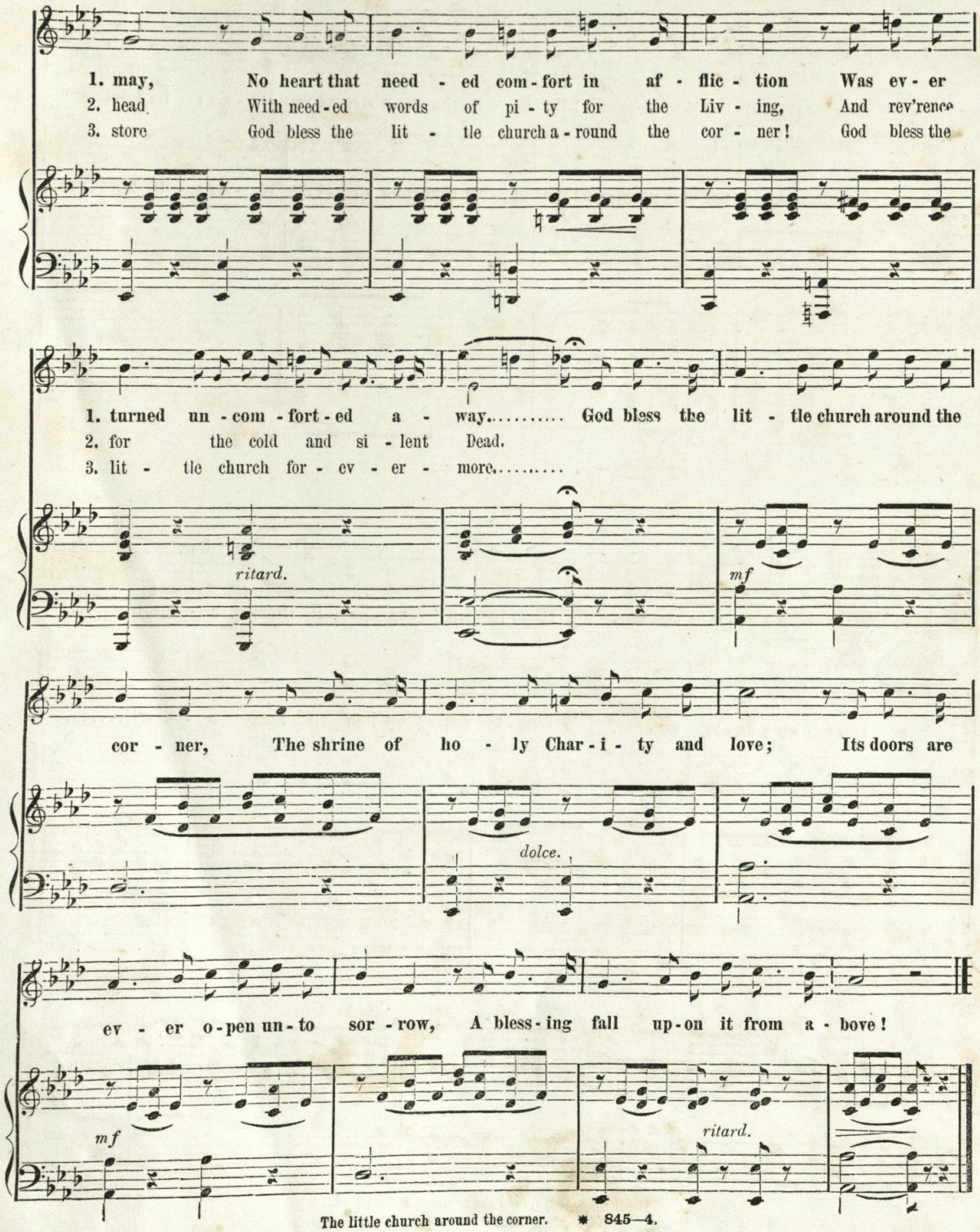
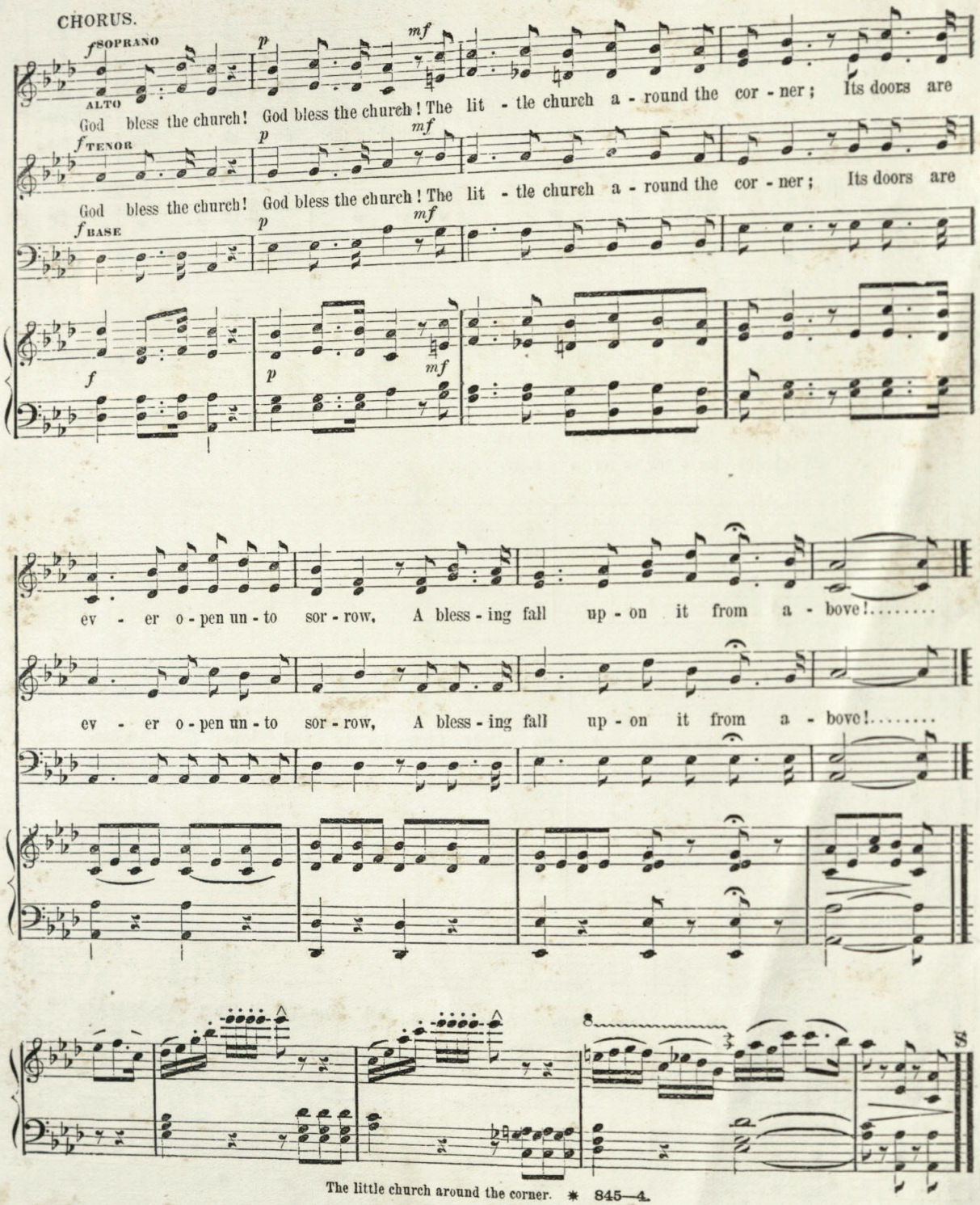

1. ho - ly Char - i - ty and love; It's doors are ev - er o - pen un - to
2. what the Creed that it may bear! How - ev - er we may dif - fer in o -
3. hal - low'd mem - 'ry ev - er green! O, like a li - ly grow - ing by the
1. sor - row, A bless - ing fall up - on it from a - bove; The rich and
2. - pin - ion, The warmth of Chris - tian sym - pa - thy is there! A word of
3. way - side It smiles up - on life's ev - er bus - y scene! It points the
1. poor are e - qual 'neath its por - tals, And be our path in life what-e'er it
2. hope and kind - li - ness a - waits us, When clouds of sor - row hov - er o - ver
3. way to realms of joy un - fad - ing, And bears of love a nev - er - end - ing
con anima.


1. may, No heart that need - ed com - fort in af - flic - tion Was ev - er
2. head, With need - ed words of pi - ty for the Liv - ing, And rev'rence
3. store God bless the lit - tle church a - round the cor - ner! God bless the
1. turned un - com - fort - ed a - way..... God bless the lit - tle church around the
2. for the cold and si - lent Dead.
3. lit - tle church for - ev - er - more.....
ritard.
mf
cor - ner, The shrine of ho - ly Char - i - ty and love; Its doors are
dolce.
ev - er o - pen un - to sor - row, A bless - ing fall up - on it from a - bove!
mf
ritard.


CHORUS.
SOPRANO
ALTO
God bless the church! God bless the church! The lit - tle church a - round the cor - ner; Its doors are
TENOR
God bless the church! God bless the church! The lit - tle church a - round the cor - ner; Its doors are
BASE
ev - er o - pen un - to sor - row, A bless - ing fall up - on it from a - bove!.....
ev - er o - pen un - to sor - row, A bless - ing fall up - on it from a - bove!.....

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---

WE give the contents of January, February, and March numbers of PETERS' MUSICAL MONTHLY, and a glance at the authors will show the superior quality of the music we furnish our subscribers. In fact, the names of all the leading Song and Instrumental writers will be found as contributors to what may be safely called *the cheapest music ever published.* It will also be seen that each number contains from twelve to sixteen pieces of music, and that we are really furnishing from one hundred and seventy to two hundred pieces of music, to every yearly subscriber—

Contents of No. 41—Price, 30 cents, (worth $4.50 in sheet form.)

Kiss me good-night, Mamma. Song and Chorus. By Will S. Hays.—Stay home with me to-night, Tom. Song and Chorus. By Henry Tucker.—Judge not; there's pardon for us all. Sacred Song. By J. S. Cox.—You could not help but love her. Ballad. By A. Adam.—Father is dead, and Mother's so poor. Ballad. By Charles E. Pratt.—Darling little Belle. Chorus. By Frank Tully.—The Lord my pasture shall prepare. Solo and Quartet, from Mozart.—While with ceaseless course the Sun, etc. Sacred Quartet. By Concone.—Defend the Rhine Male Quartet. By Wilhelm.—The Departure. By William Dressler.—Wedding Bells Polka. By Julius Becht.—Little Romp Quickstep. By J. Harmistoun.—The Gay Cavalier Schottische. By Arnot Prêvot.—May-Day, or new Picnic Polka. By T. La Hache.—Love by moonlight. Caprice. By Charles Kinkel.

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Gently, Lord, oh! gently lead us. Solo, Duet, and Chorus. By H. P. Danks.—Sleep sweetly, love, and well. Ballad. By J. Haydn Waud.—Riding in a Sleigh. Song and Chorus. By Will S. Hays.—Safe in the Ark. Song and Chorus. By Henry Tucker.—'Tis sad to love and then to lose. Ballad. By C. Templeton.—Sweet and Low. Lullaby. By J. Barnby.—Song of the Mites. Sunday-School Song. By William Dressler.—Hail to the Lord's Anointed. Hymn by Mendelssohn.—Saviour, when in dust, to Thee. Sacred Quartet, from Abt.—Come, ye disconsolate. Solo and Chorus. By William Dressler.—Sparkling Mazurka. By J. Harmistoun.—Canary Schottische. By Julius Becht.—Seaside Waltz. By C. Kinkel. Vive la France! Grand March. By W. D. Raphaelson.—Dashing Spray Polka. By Charles Kinkel.

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God bless the little Church. Song and Chorus. By D. S. Wambold.—Katy MacNiel. Song and Chorus. By G. W. Persley.—My dear old sunny home. Song and Chorus. By Will S. Hays.—Mignone. Song and Chorus. By G. W. Persley.—Heaven claims her as an Angel. Trio and Chorus. By W. S. Hays.—Jesus, I my Cross have taken. Quartet. By Abt.—I will arise and go to my Father. Sacred. By William Dressler.—Welcome Home Schottische. By J. Goote.—May Rose Galop. By J. Becht.—Belle Georgine Quickstep. By L. Grannis.—Rippling Waves Polka. By Charles Kinkel.—Murmuring Waves. Transcription. By Léonie Tonel.

We devote all our space to music; giving in each month's issue thirty-six full-size pages of music, printed on fine white paper, and eight pages of reviews of new music, books, etc., on tinted paper. The music pages are numbered; so that they can be detached and bound into a yearly volume of four hundred and thirty-two music pages, *nearly two inches thick,* (or better still, into two half-yearly volumes, as a yearly volume is actually so bulky that it is apt to break the rack of the piano.)

Giving so much valuable matter for such a small sum, we deem it necessary to explain how we can do it. It is in this way: We are largely engaged in publishing sheet-music, and frequently turn out as many as two hundred *new issues* in a single month. Among these pieces are many valuable compositions which *only need* to be *seen and heard* to become *immensely popular.* The difficulty of introducing *new music* to the musical public gives our reasons for starting PETERS' MUSICAL MONTHLY, and the chance it gives to introduce our new publications, *explains how we can afford to give so much for so little money.* In a word, *we do not expect to make money off of our circulation.* We can not do it, if we wanted to, as we give too much to make on it. We, however, make ample profit out of the immediate AFTER SALE OF THE MUSIC, which we never could have introduced in any other way, except by enormous outlays for expensive advertising. As PETERS' MUSICAL MONTHLY increases in circulation, we increase its size, preferring to run our magazine *without profit,* and thereby create a *great demand* for our music, in preference to paying thousands of dollars for advertising the same pieces that we are thus introducing in a more certain and sure way.

As we publish PETERS' MUSICAL MONTHLY to introduce the music each number contains, it can readily be seen that it would be throwing away paper and printing, *and defeating our own ends,* to give a poor piece of music. Such a piece would never create a demand for itself in sheet form, and therefore not pay us. It is for this reason that we are *so very particular* as to what we put in PETERS' MUSICAL MONTHLY, and it is for this reason that we employ no one to write for our magazine. On the contrary, we try over our monthly issues, and pick out a dozen or so from one or two hundred pieces, such as we think, in our judgment, are most likely to please the general public; we put them in the MONTHLY, and scatter them broadcast over the land for our subscribers to sing and play to their friends. The music being good, their friends like it, and *buy it in sheet form,* at from thirty to sixty cents apiece, which gives us *our returns.*

SOME TWENTY THOUSAND WELL-TO-DO FAMILIES are taking advantage of our magazine to lay in a bountiful supply of new music, and we should be pleased to add as many more names to our list, at the same rates; once fifty thousand names on our list, and we shall begin to think it time to *close our books to new-comers at any such prices,* as there must be a limit to *this almost free gift of music,* or we would in the end defeat our own object, namely, the after sale of the music. In the mean time, we will gladly enroll all the names we can, and would call your attention to our cash and club rates, whereby you may materially lessen your own subscription. Remember! three copies for nine dollars, and one free to the getter-up of the club.

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THE SOUTHERN MARSEILLAISE.

A.E. BLACKMAR.

Moderato.

PIANO. *mf*

Al_lons en_fans de la Pa_tri_e: Le jour de gloi_re est ar_ri_

V:1 Sons of the South a_wake to glo_ry A thous_and voi_ces bid you

V:2 Now, now the dang'rous storm is roll_ing Which treacherous Brothers mad_ly

-vé; Con_tre nous de la ty_ran_ni_e L'é_tendard

rise, Your children, wives and grand_sires hoa_ry; Gaze on you

raise; The dogs of war let loose are howl_ing And soon our

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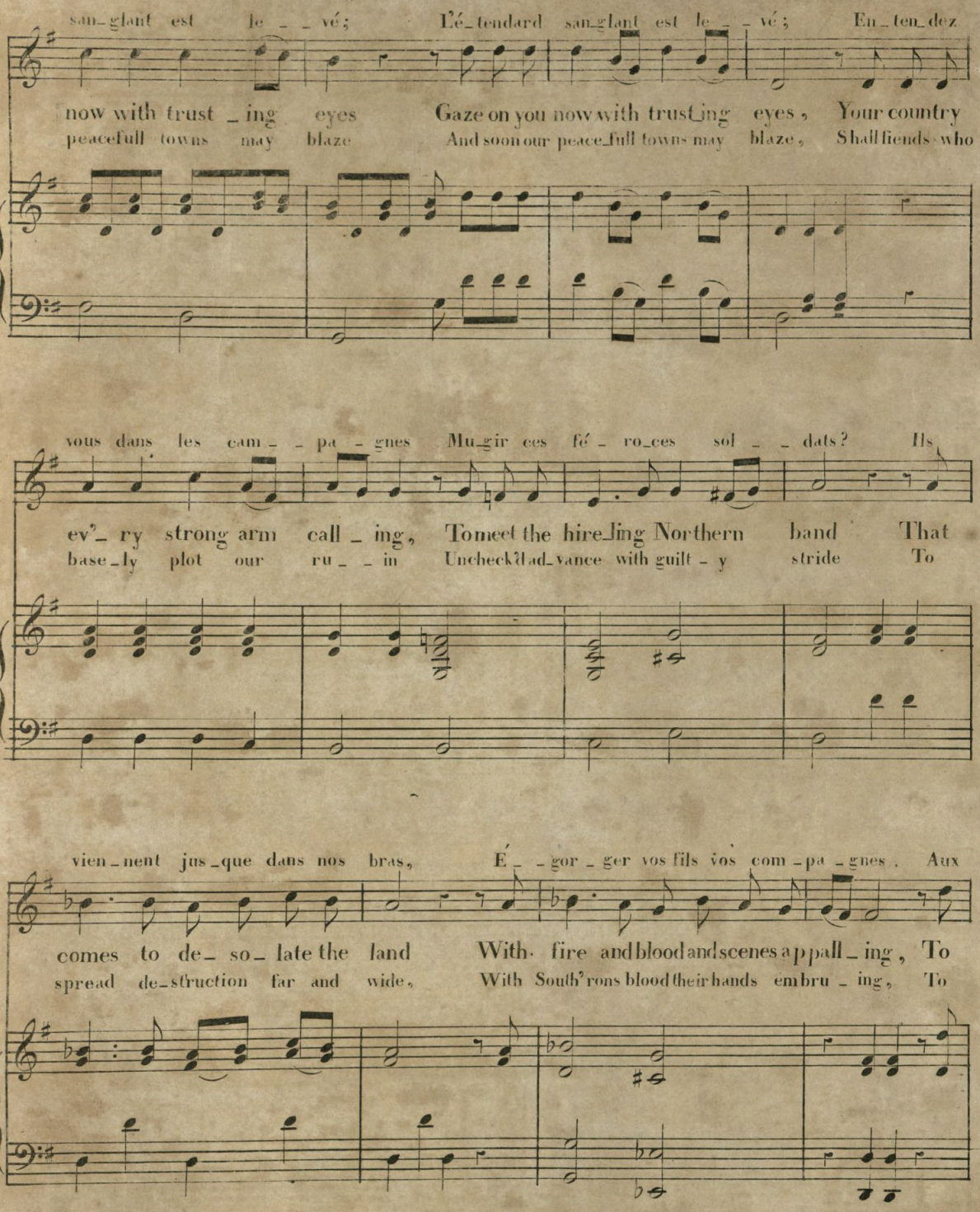
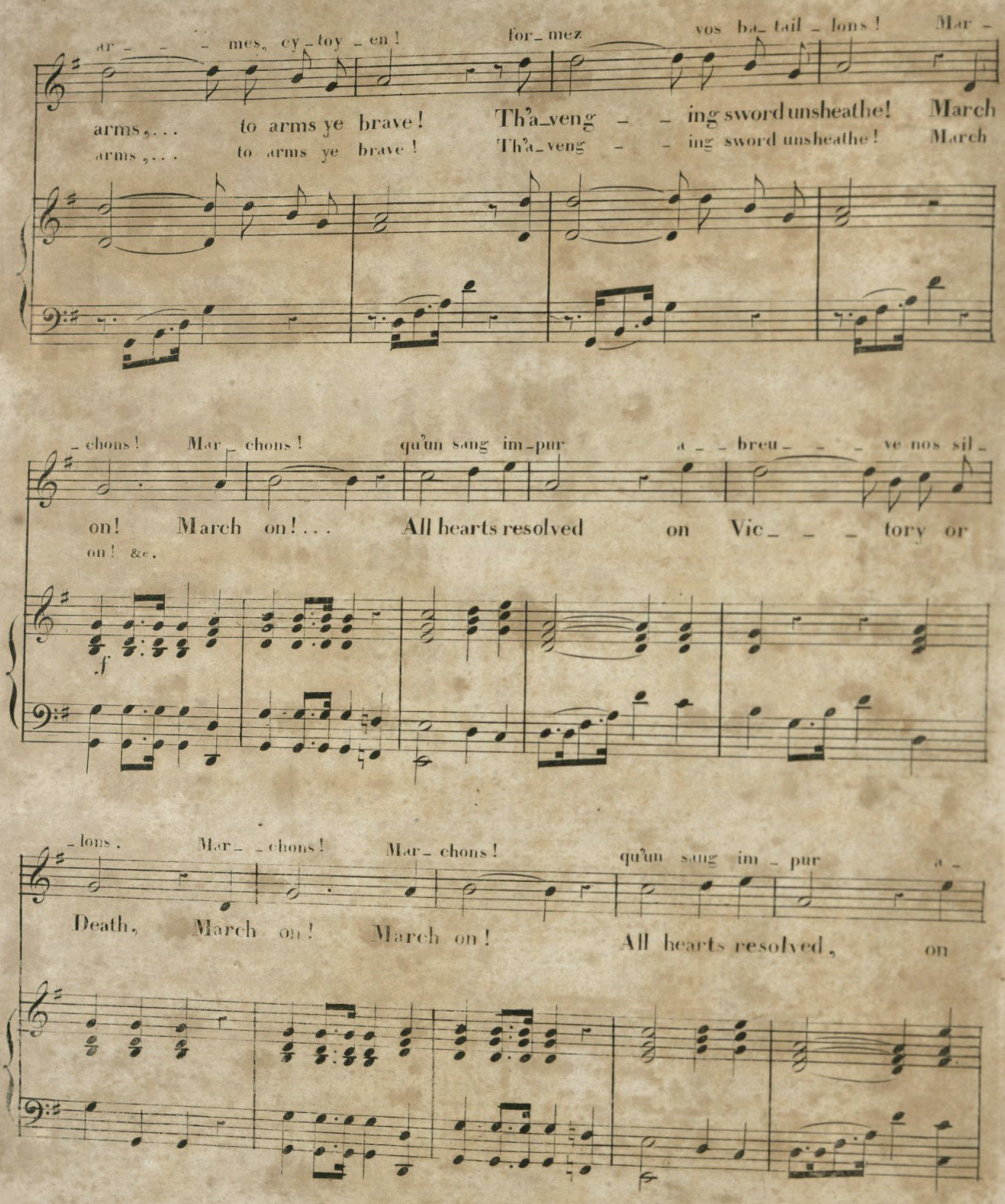
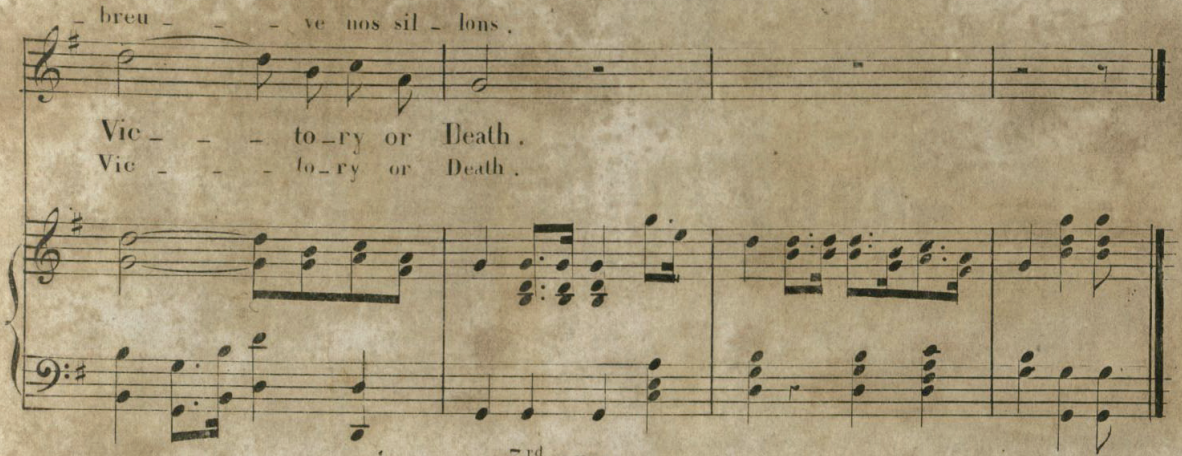

san_glant est le _ _ vé; L'é_tendard san_glant est le _ _ vé; En_ten_dez
now with trust _ing eyes Gaze on you now with trust_ing eyes, Your country
peacefull towns may blaze And soon our peace_full towns may blaze, Shall fiends who
vous dans les cam _ _ pa _ gnes Mu_gir ces fé _ ro_ces sol _ _ dats? Ils
ev'_ ry strong arm call _ ing, To meet the hire_ling Northern band That
base_ly plot our ru _ _ in Uncheck'd ad_vance with guilt _ y stride To
vien_nent jus_que dans nos bras, E _ _ gor _ ger vos fils vos com _pa _gnes. Aux
comes to de_ so_ late the land With fire and blood and scenes appall _ ing, To
spread de_struction far and wide, With South'rons blood their hands embru _ ing, To


ar - - - mes, cy - toy - en! for - mez vos ba - tail - lons! Mar -
arms, . . . to arms ye brave! Th'a - veng - - ing sword unsheathe! March
arms, . . . to arms ye brave! Th'a - veng - - ing sword unsheathe! March
- chons! Mar - chons! qu'un sang im - pur a - - breu - - - ve nos sil -
on! March on! . . . All hearts resolved on Vic - - - tory or
on! &c.
f
- lons. Mar - - chons! Mar - chons! qu'un sang im - pur a -
Death, March on! March on! All hearts resolved, on



3.rd VERSE.

With needy, starving mobs surrounded
The jealous, blind fanatics dare
To offer, in their zeal unbounded
Our happy slaves, their tender care.

The South, tho' deepest wrongs bewailing
Long yielded all to Union's name,
But INDEPENDENCE now we claim,
And all their threats are unavailing.

2d. COUPLET.

Que veut cette horde d'esclaves,
De traîtres, de rois conjurés?
Pour qui ces ignobles entraves,
Ces fers dès longtems préparés?
Français, pour nous, ah! quel outrage!
Quels transports il doit exciter!
C'est nous qu'on ose menacer
De rendre à l'antique esclavage!

Aux armes &c.

3.e COUPLET.

Tremblez, tyrans et vous perfides,
L'opprobre de tous les partis;
Tremblez vos projets parricides
Vont enfin recevoir leur prix.
Tout est soldat pour vous combattre:
S'ils tombent, nos jeunes héros,
La France en produit de nouveaux
Contre vous tous prets à se battre.

Aux armes &c.

4.e COUPLET.

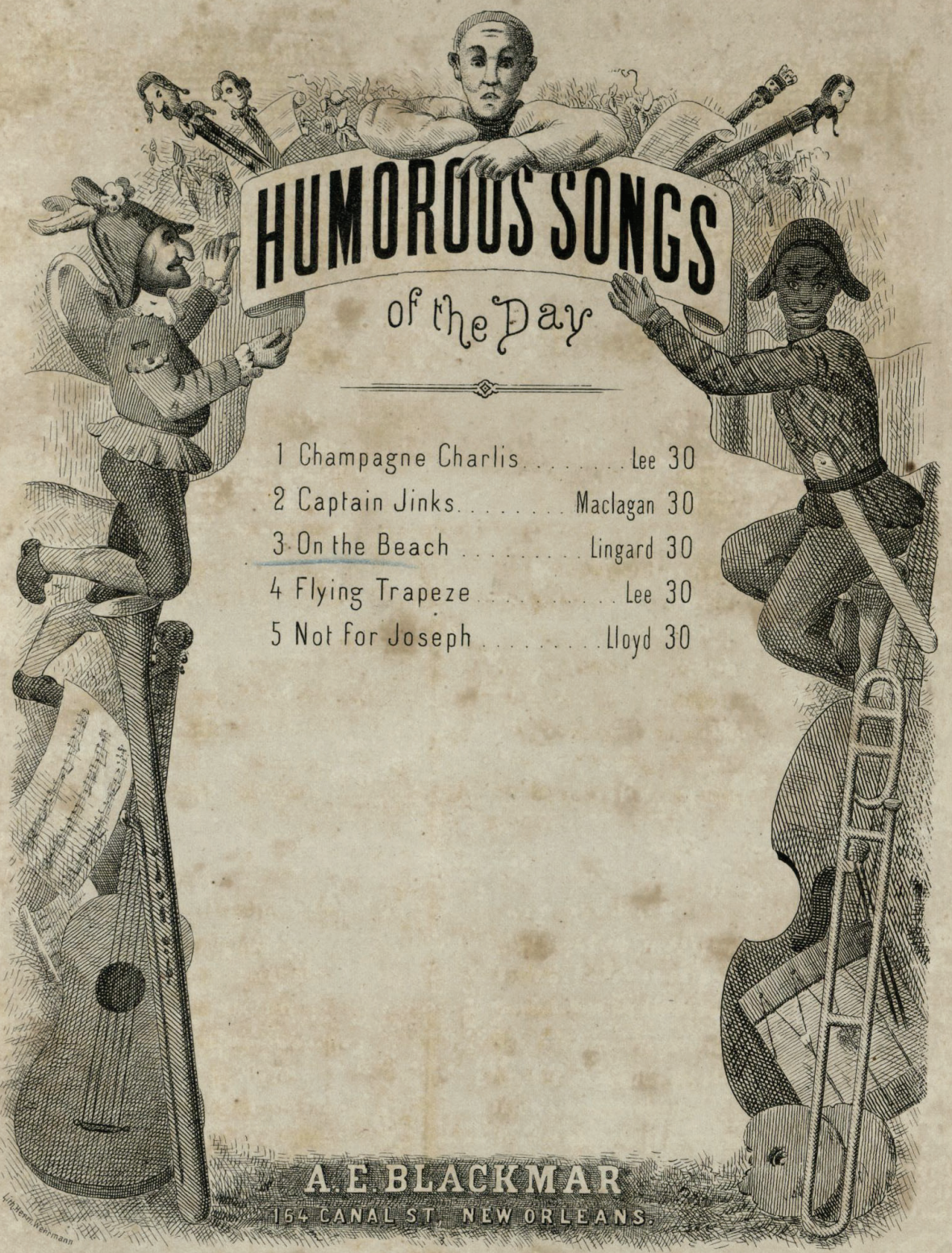
Français, en guerriers magnanimes,
Portez ou retenez vos coups;
Epargnez ces tristes victimes
A regret s'armant contre vous;
Mais ces despotes sanguinaires,
Mais les complices de Bouillé,
Tous ces tigres qui, sans pitié
Déchirent le sein de leur mère.

Aux armes &c.

5.e COUPLET.

Amour sacré de la Patrie,
Conduis soutiens nos bras vengeurs:
Liberté, Liberté chérie,
Combats avec tes défenseurs:
Sous nos drapeaux, que la victoire
Accoure à nos mâles accents;
Que tes ennemis expirans
Vois ton triomphe et notre gloire.

Aux armes &c.


HUMOROUS SONGS
of the Day
1 Champagne Charlis . . . . . Lee 30
2 Captain Jinks . . . . . Maclagan 30
3 On the Beach . . . . . Lingard 30
4 Flying Trapeze . . . . . Lee 30
5 Not for Joseph . . . . . Lloyd 30
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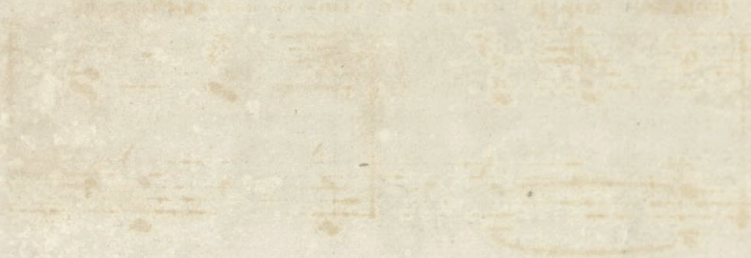
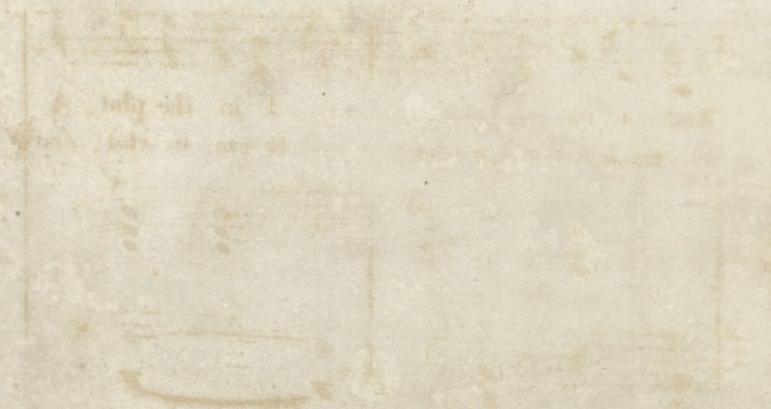
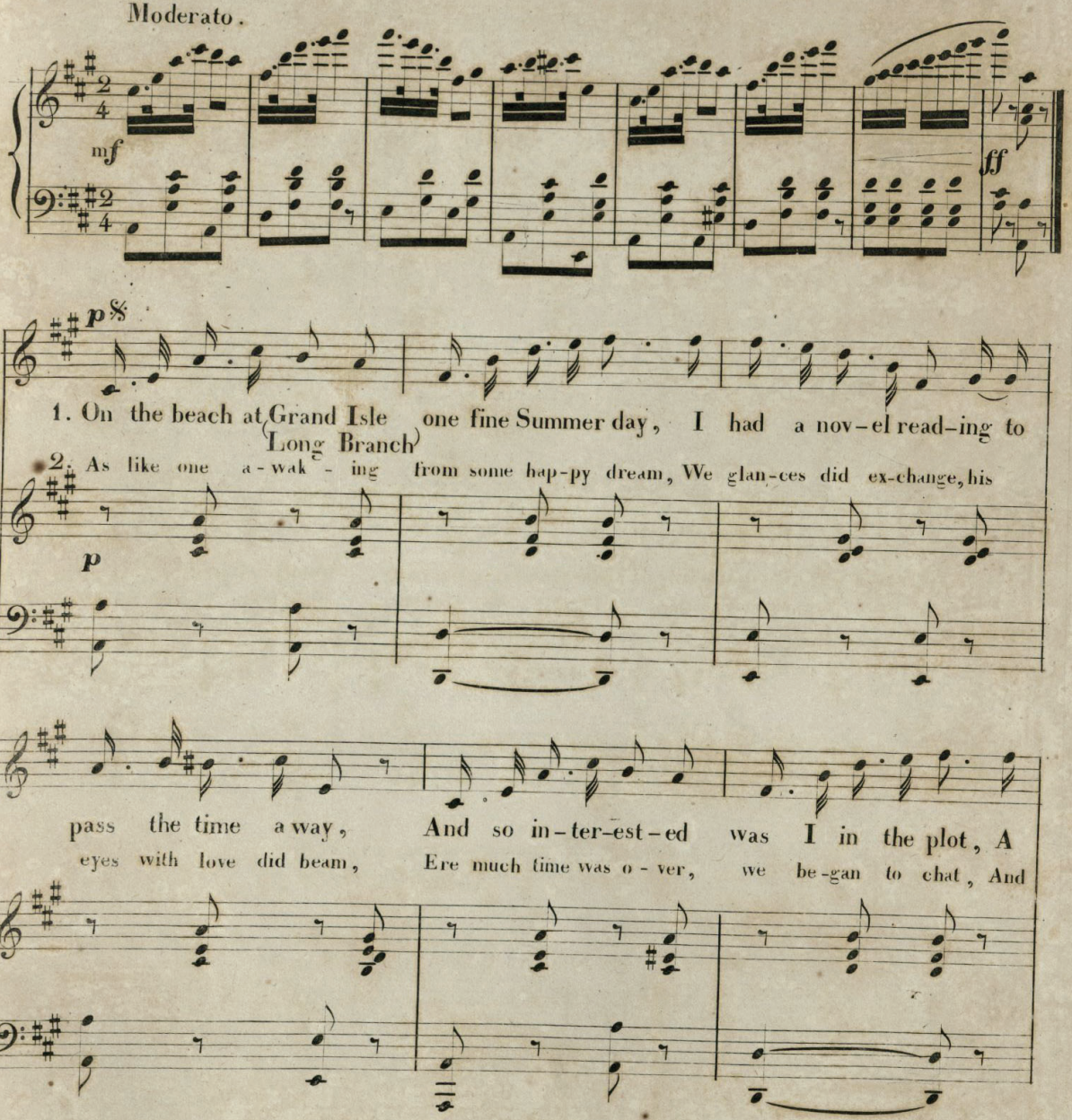


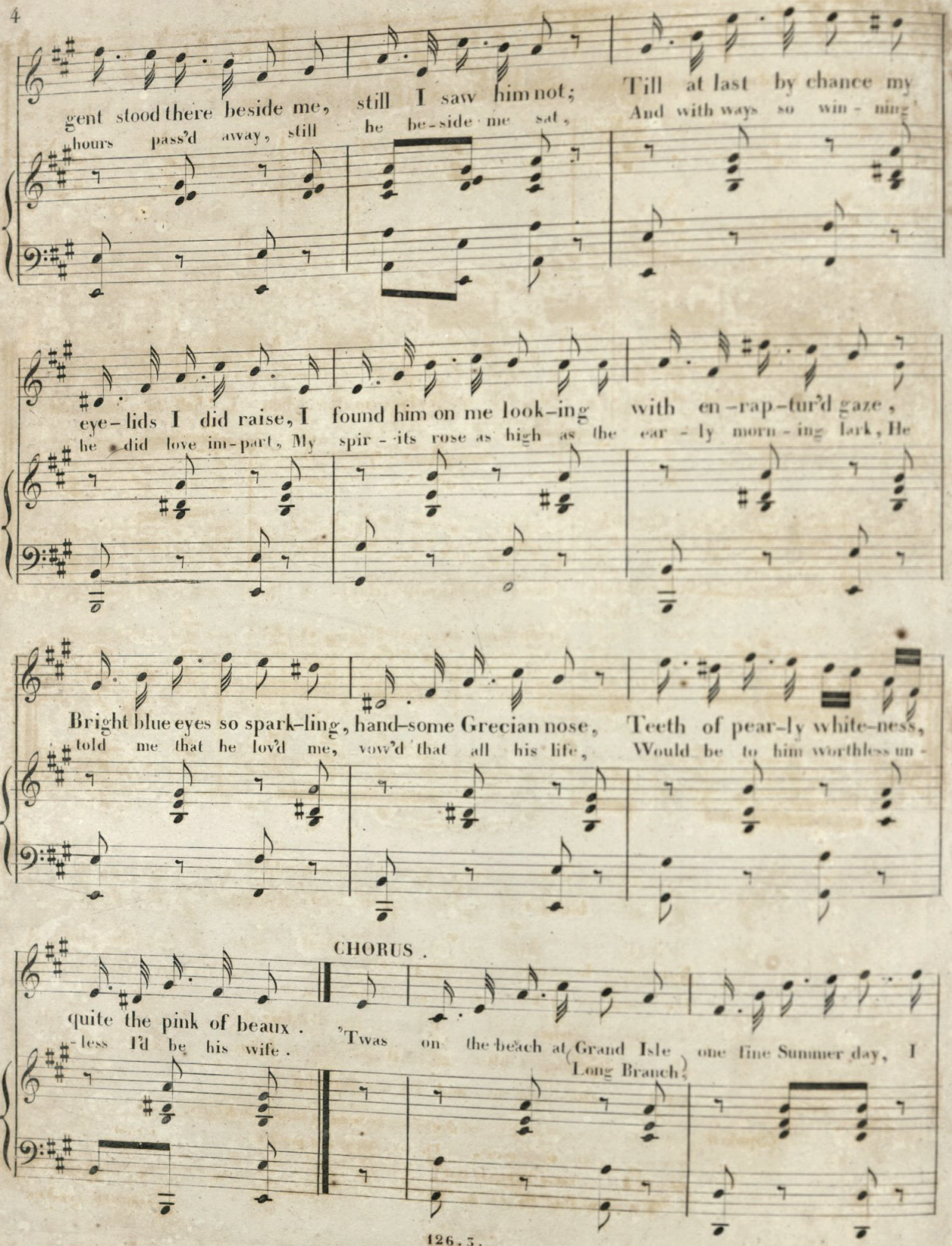


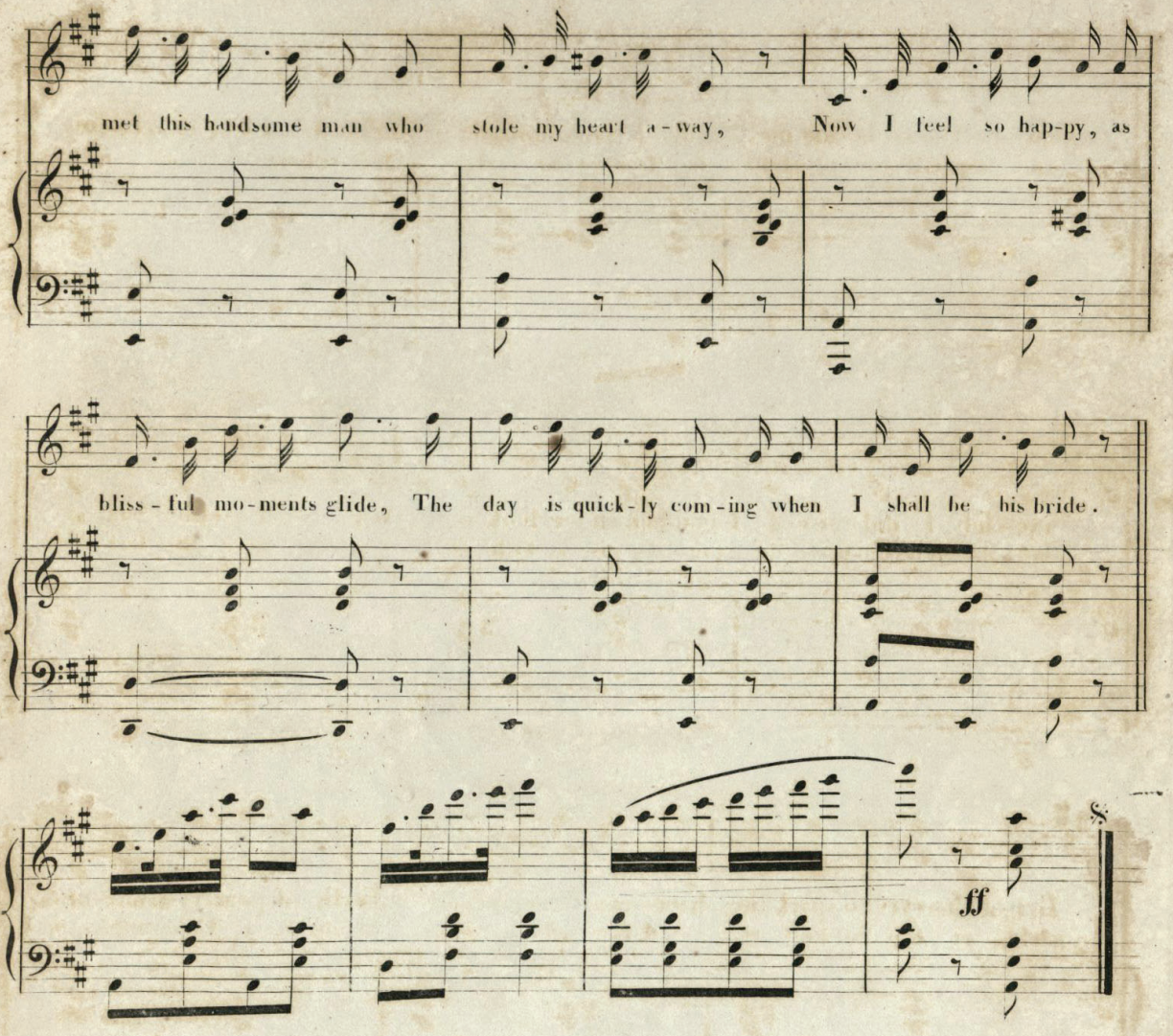
ON THE BEACH

Sung by LINGARD.

Moderato.




gent stood there beside me, still I saw him not; Till at last by chance my
hours pass'd away, still he be-side me sat, And with ways so win-ning
eye-lids I did raise, I found him on me look-ing with en-rap-tur'd gaze,
he did love im-part, My spir-its rose as high as the ear-ly morn-ing lark, He
Bright blue eyes so spark-ling, hand-some Grecian nose, Teeth of pear-ly white-ness,
told me that he lov'd me, vow'd that all his life, Would be to him worthless un-
CHORUS.
quite the pink of beaux. 'Twas on the beach at (Grand Isle / Long Branch) one fine Summer day, I
-less I'd be his wife.



3

He said that if I'd marry, all troubles we would drown,
And live in blissful ignorance of all the cares of town;
With soft, persuasive voice he told me of his love,
Vowing to be true, by all the powers above!
He asked me if I'd marry, press'd me then to say,
'Till to his wishes yielding, I named the wedding day;
He said his cup of bliss was fill'd quite to the brim,
He'd live alone for me, and I alone for him.

(Spoken) And I can assure you, ladies and gentlemen, he is one of those dear delightful fellows that no young girl could resist, and I'm very happy and proud to say, up to the present moment I've no cause to regret that

'Twas on the Beach &c

SIX

POPULAR SONGS.

BY

J. R. THOMAS.

LOTTIE IN THE LANE. 2½

MAUDIE MOORE. 2½

CHICAGO.

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Angel Mary,—Duet and Chorus.
Words by A. J. Curtis, Music by J. M. Hubbard. Price, 50 cents.

O come you from the Battle-Field
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I stood before her Portrait,
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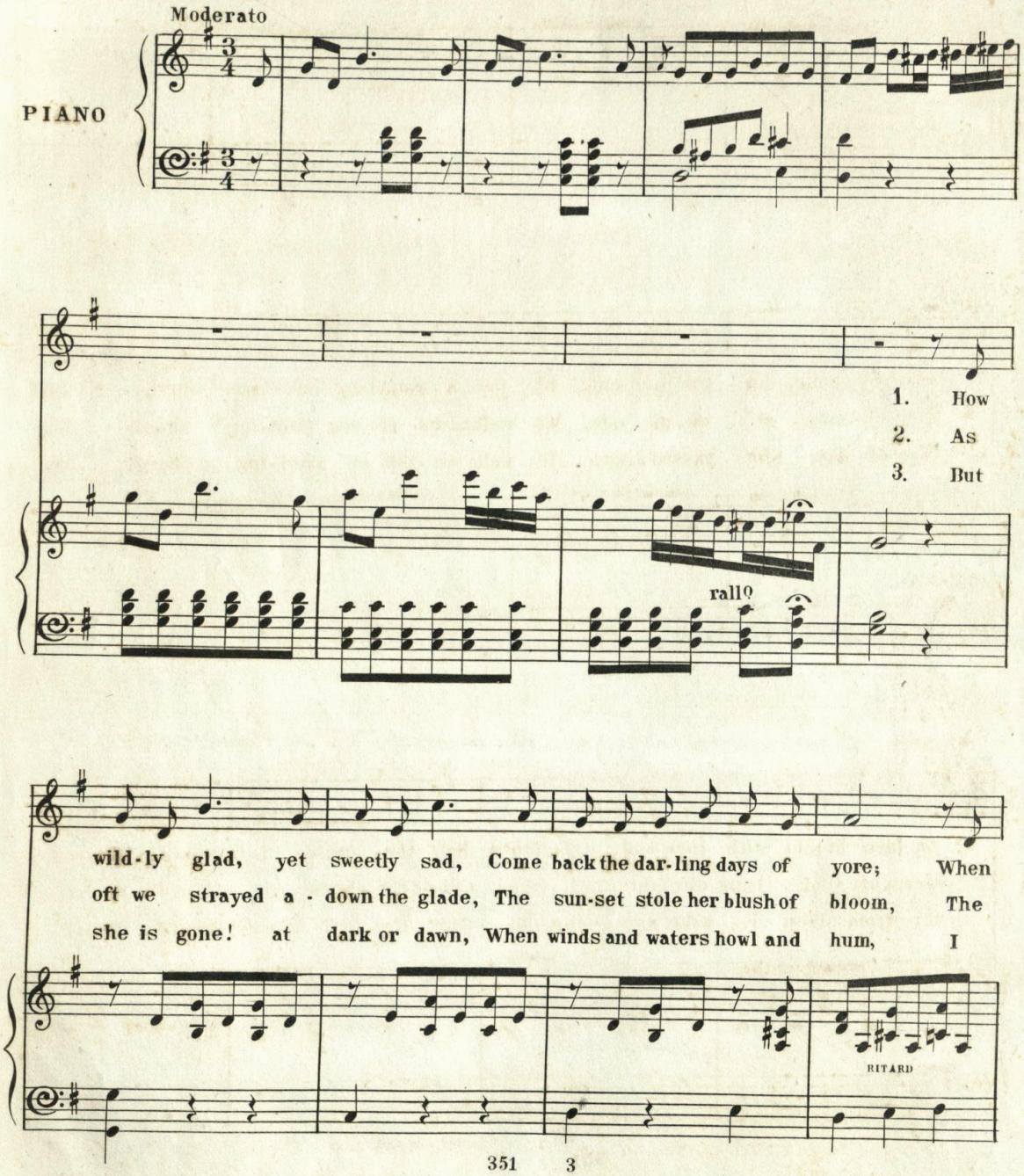
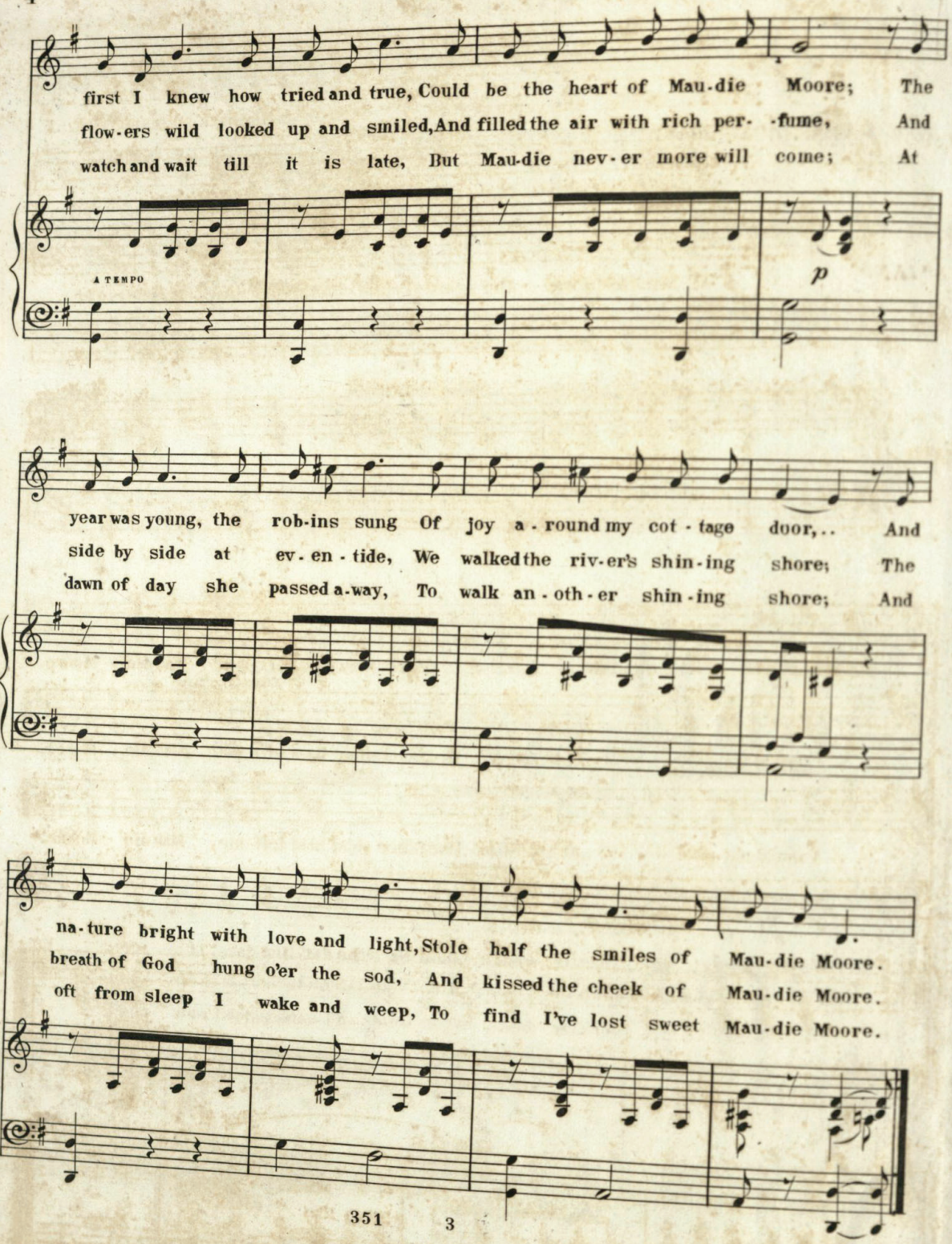
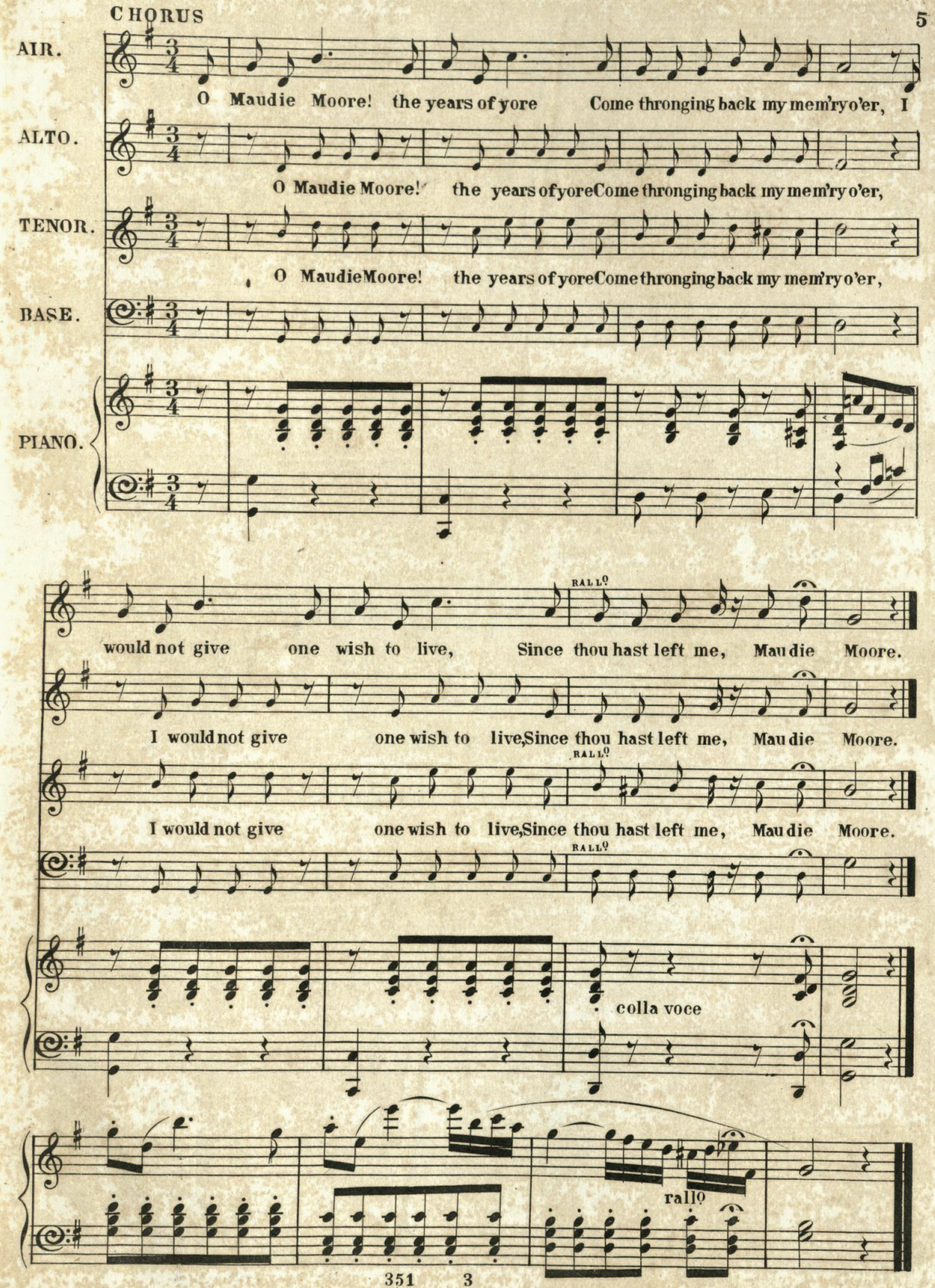
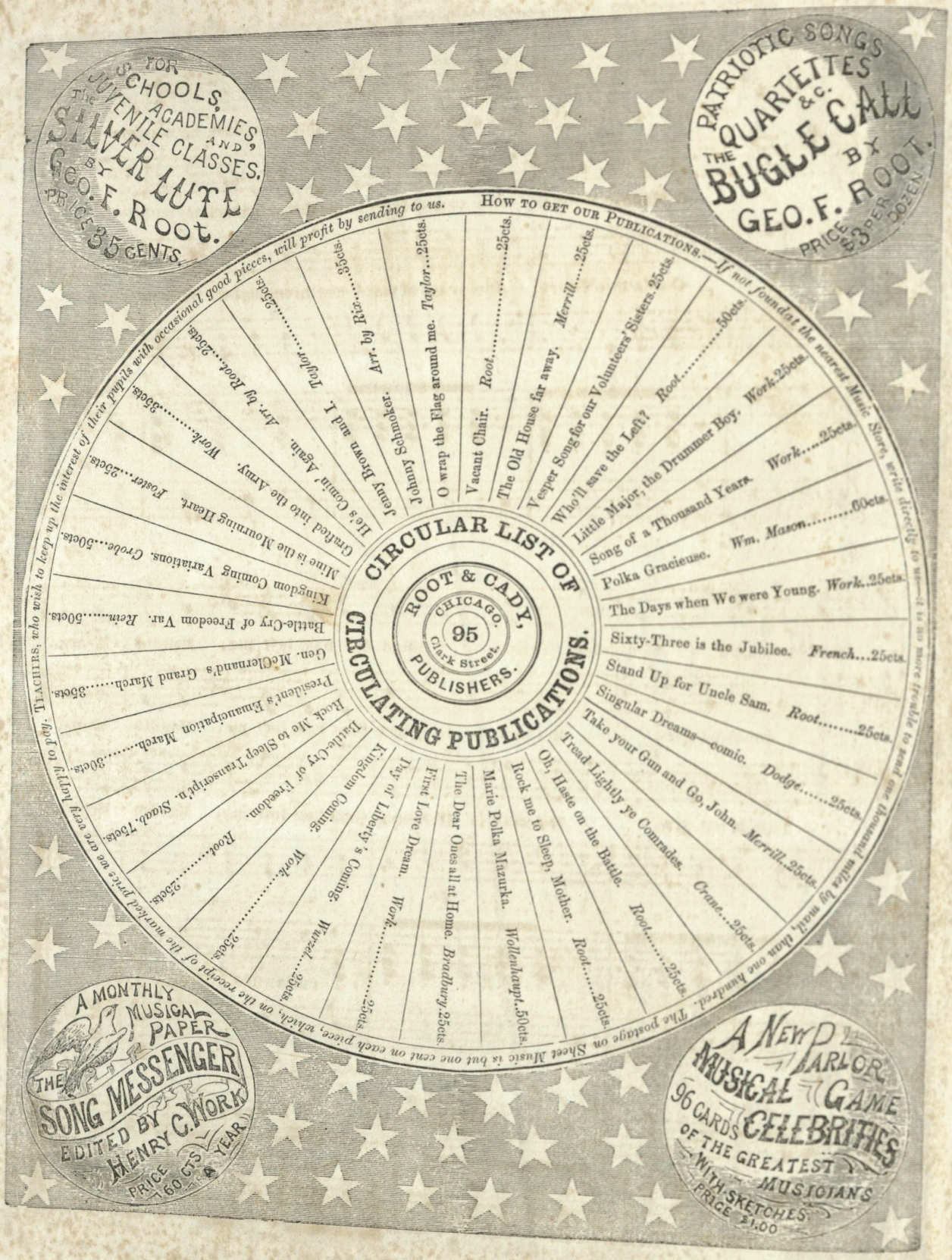



first I knew how tried and true, Could be the heart of Mau-die Moore; The
flow-ers wild looked up and smiled, And filled the air with rich per- -fume, And
watch and wait till it is late, But Mau-die nev-er more will come; At
A TEMPO
p
year was young, the rob-ins sung Of joy a-round my cot-tage door,.. And
side by side at ev-en-tide, We walked the riv-er's shin-ing shore; The
dawn of day she passed a-way, To walk an-oth-er shin-ing shore; And
na-ture bright with love and light, Stole half the smiles of Mau-die Moore.
breath of God hung o'er the sod, And kissed the cheek of Mau-die Moore.
oft from sleep I wake and weep, To find I've lost sweet Mau-die Moore.

CHORUS


AIR.
O Maudie Moore! the years of yore Come thronging back my mem'ry o'er, I
ALTO.
O Maudie Moore! the years of yore Come thronging back my mem'ry o'er,
TENOR.
O Maudie Moore! the years of yore Come thronging back my mem'ry o'er,
BASE.
PIANO.
would not give one wish to live, Since thou hast left me, Maudie Moore.
I would not give one wish to live, Since thou hast left me, Maudie Moore.
I would not give one wish to live, Since thou hast left me, Maudie Moore.
RALL.
colla voce
rall.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Over the river they beckon to me

MUSIC BY

A. WHITNEY.

ARRANGED BY

H. G. SPAULDING.

BOSTON.

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OVER THE RIVER.

A. WHITNEY.

ANDANTE.

pp

2. O-ver the riv-er the boat - man pale, Carried an - oth - er, the house - hold

dolce e legato.

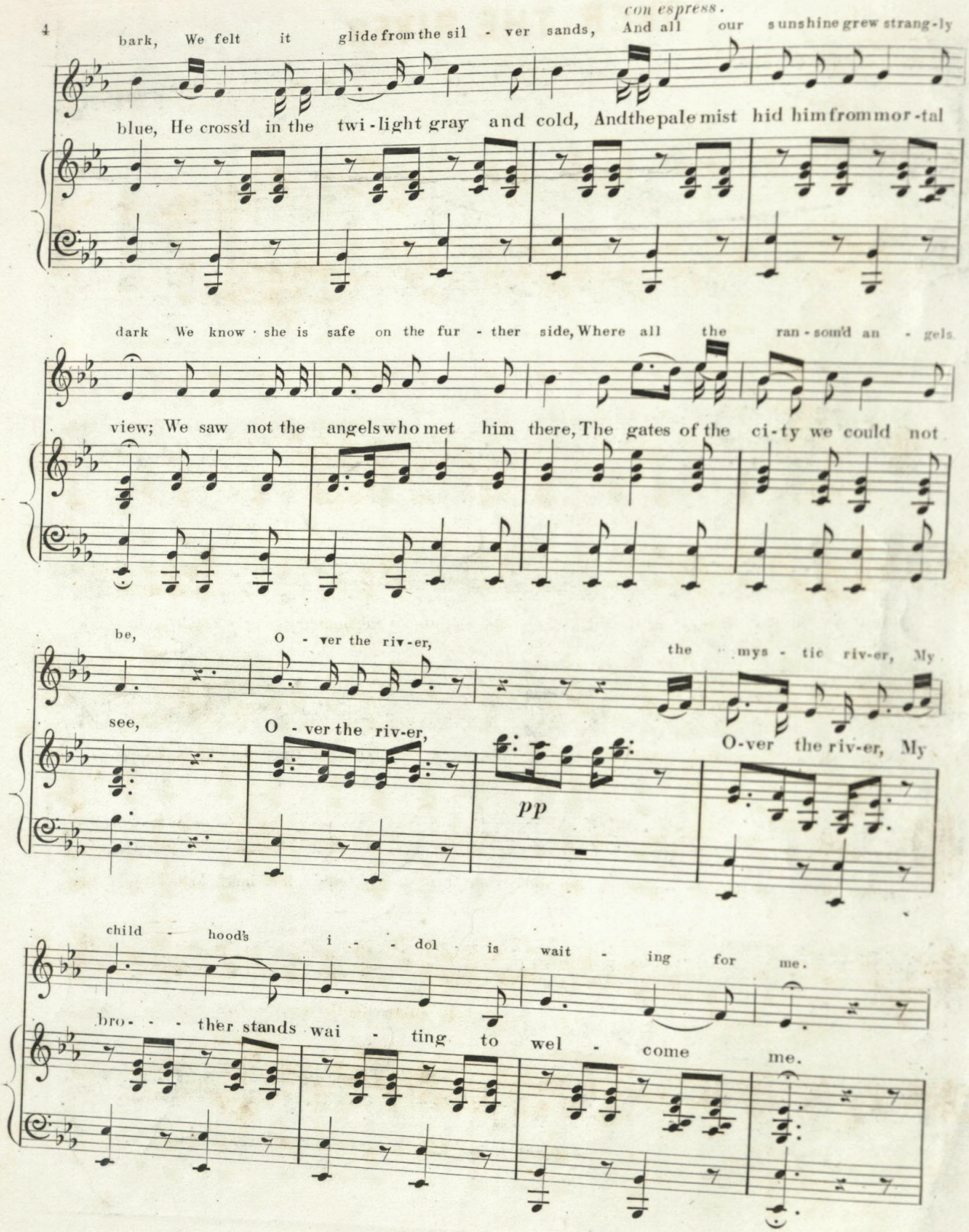
1. O-ver the riv-er they beckon to me, Lov'd ones who've cross'd to the fur - ther

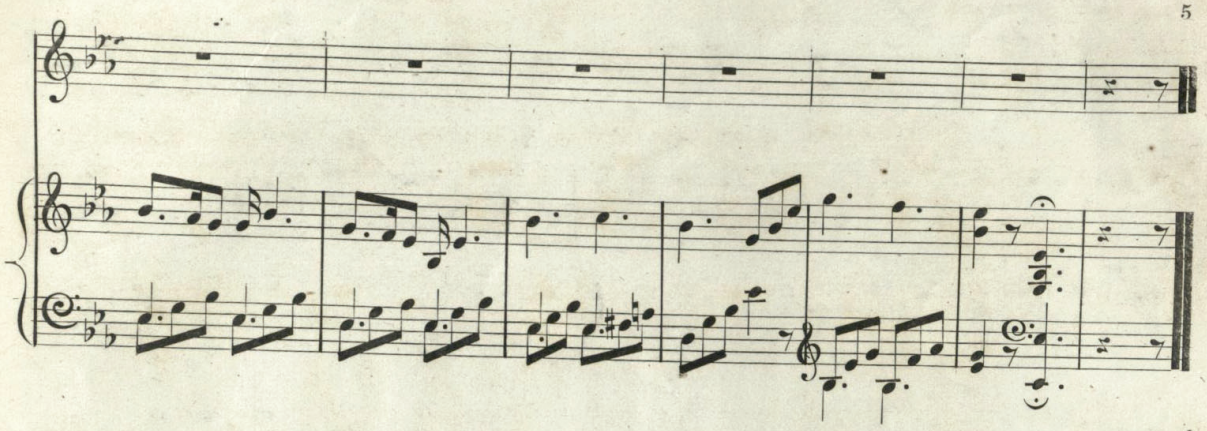
pet, Her brown curls wav'd in the gen - tle gale, Dar - ling Minnie, I see her

side, The gleam of their snow - y robes I see, But their voices are lost in the dash - ing

yet. She cross'd on her bo - som her dimpled hands, And fear - less-ly entered the phan - tom

tide. There's one with ringlets of sunny gold, And eyes the re-flection of Heav'n's own


con espress.
bark, We felt it glide from the sil - ver sands, And all our sunshine grew strang-ly
blue, He cross'd in the twi-light gray and cold, And the pale mist hid him from mor-tal
dark We know she is safe on the fur - ther side, Where all the ran-som'd an - gels
view; We saw not the angels who met him there, The gates of the ci-ty we could not
be, O - ver the riv-er, the mys - tic riv-er, My
see, O - ver the riv-er, O-ver the riv-er, My
pp
child - hood's i - - dol is wait - ing for me.
bro- - - ther stands wai - ting to wel - come me.



Sempre legato.

3. And I sit and think when the sunset's gold, Is flushing river and hill and shore, I shall one day

pp

stand by the wat - er cold, And list for the sound of the boatman's oar; I shall watch for a

gleam of the flapping sail, I shall hear the boat as it gains the strand, I shall pass from

sight with the boatman pale, To the bet ter shore of the spir it land. I shall know the

f

lov'd who have gone be - fore, And joy-ful-ly sweet will the meet - ing be, When

o - ver the river, the peaceful river, The An-gel of Death shall carry me.

To
MISS ROSALIE WEBER.

ALAS! HE DOES NOT COME MOTHER

Song and Chorus

WORDS BY W. C. B.

MUSIC BY

E. Linwood.

Author of: 'Waiting for morning, The rosy light is dawning, etc.

3

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COME THIS WAY, FATHER.....30

Key of *Ab*. M. S., or Barr: 3.

WORDS BY A. WILOS.

I remember a voice which once guided my way,
When lost on the sea, enshrouded I lay,
'Twas the voice of a child, as he stood on the shore,
And it sounded out clear o'er the dark billow's roar—
"Come this way, Father! steer straight for me,
Here, safe on the shore, I am waiting for thee."

These beautiful lines are wedded to a touching melody in the sweet key of A flat. No home circle should be without it.

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Who think themselves wonderfully grand,
First of all, I would purchase a costly ring
For my darling's snow-white hand."

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SONG AND CHORUS.

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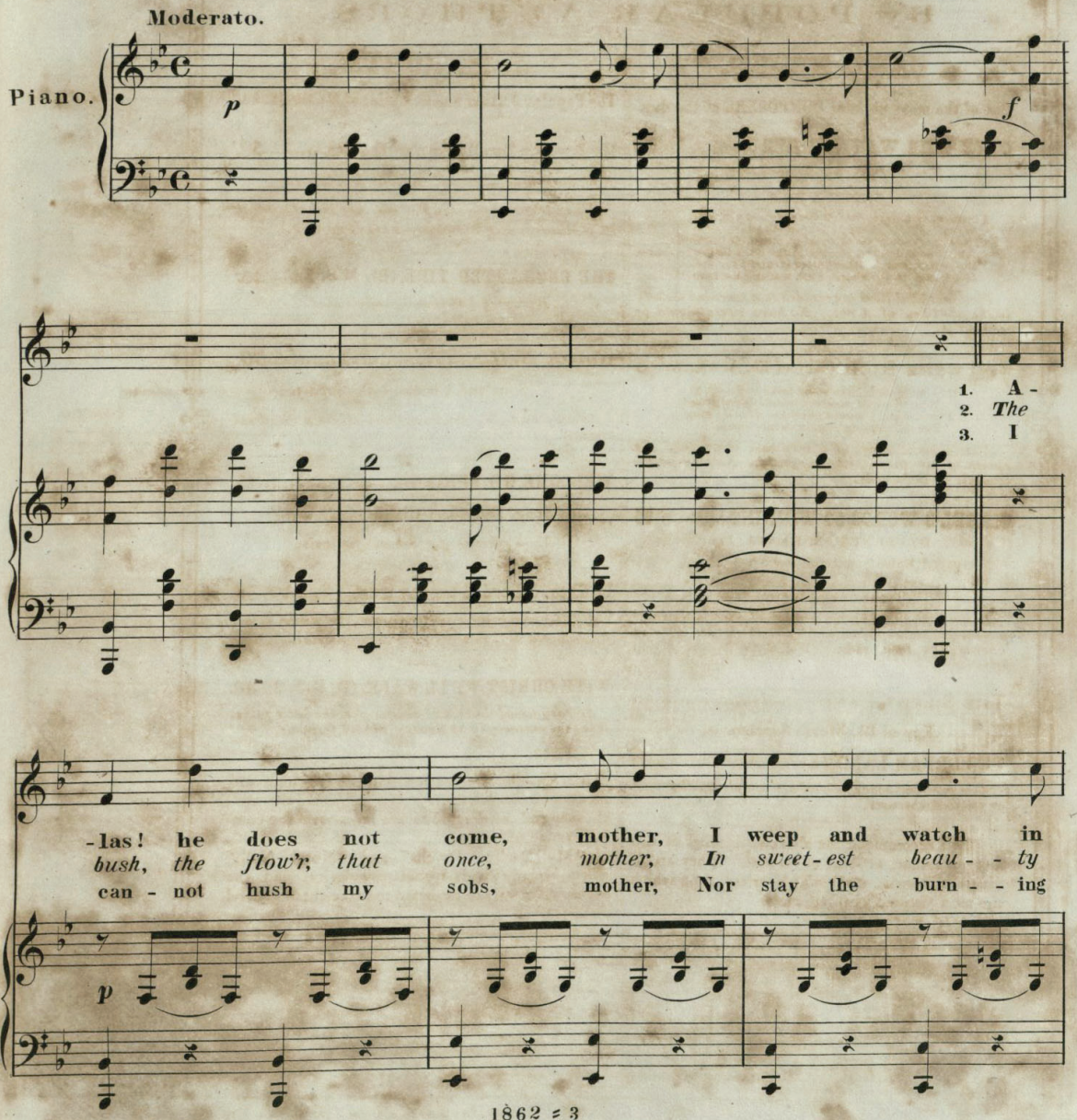

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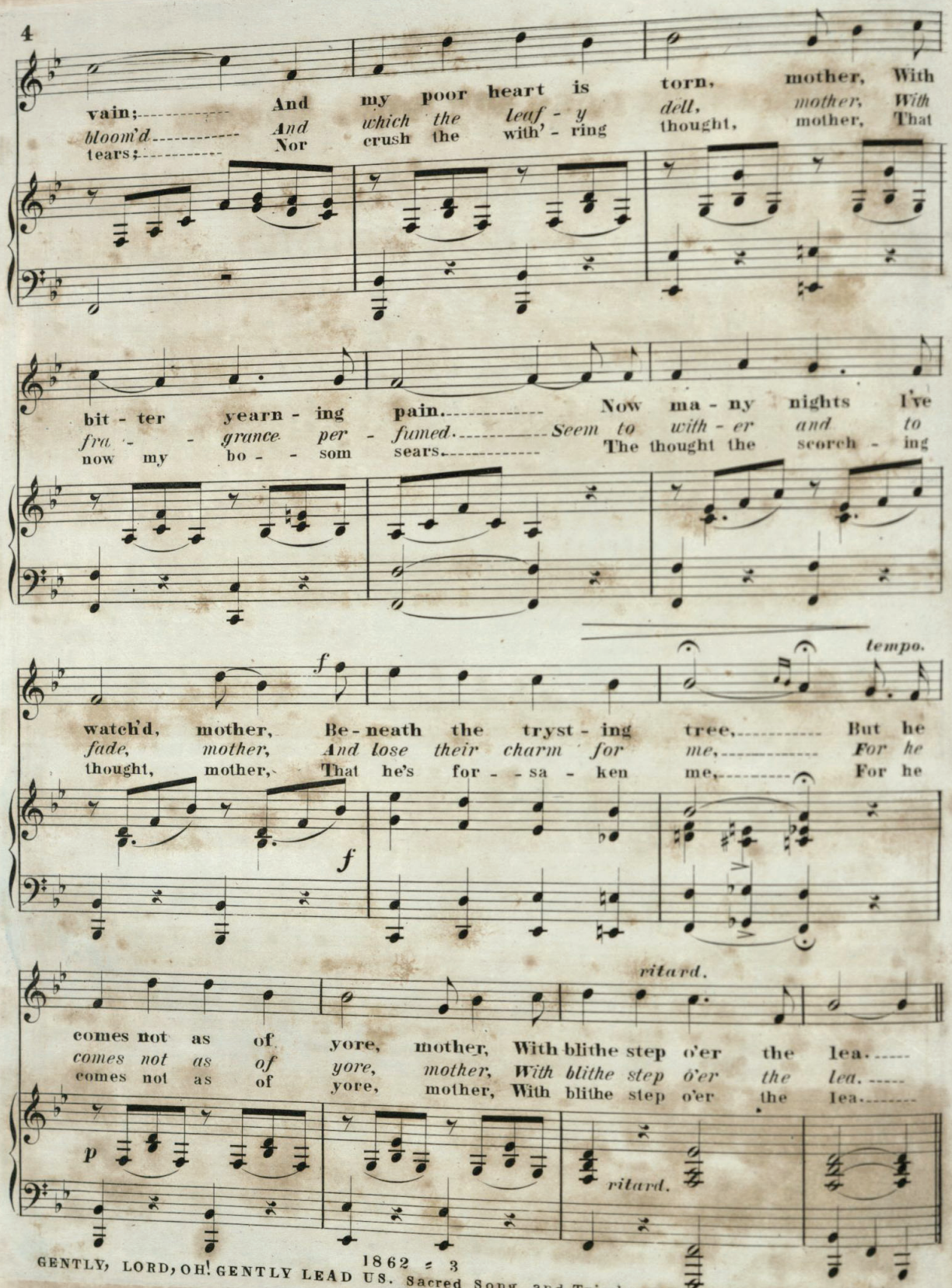
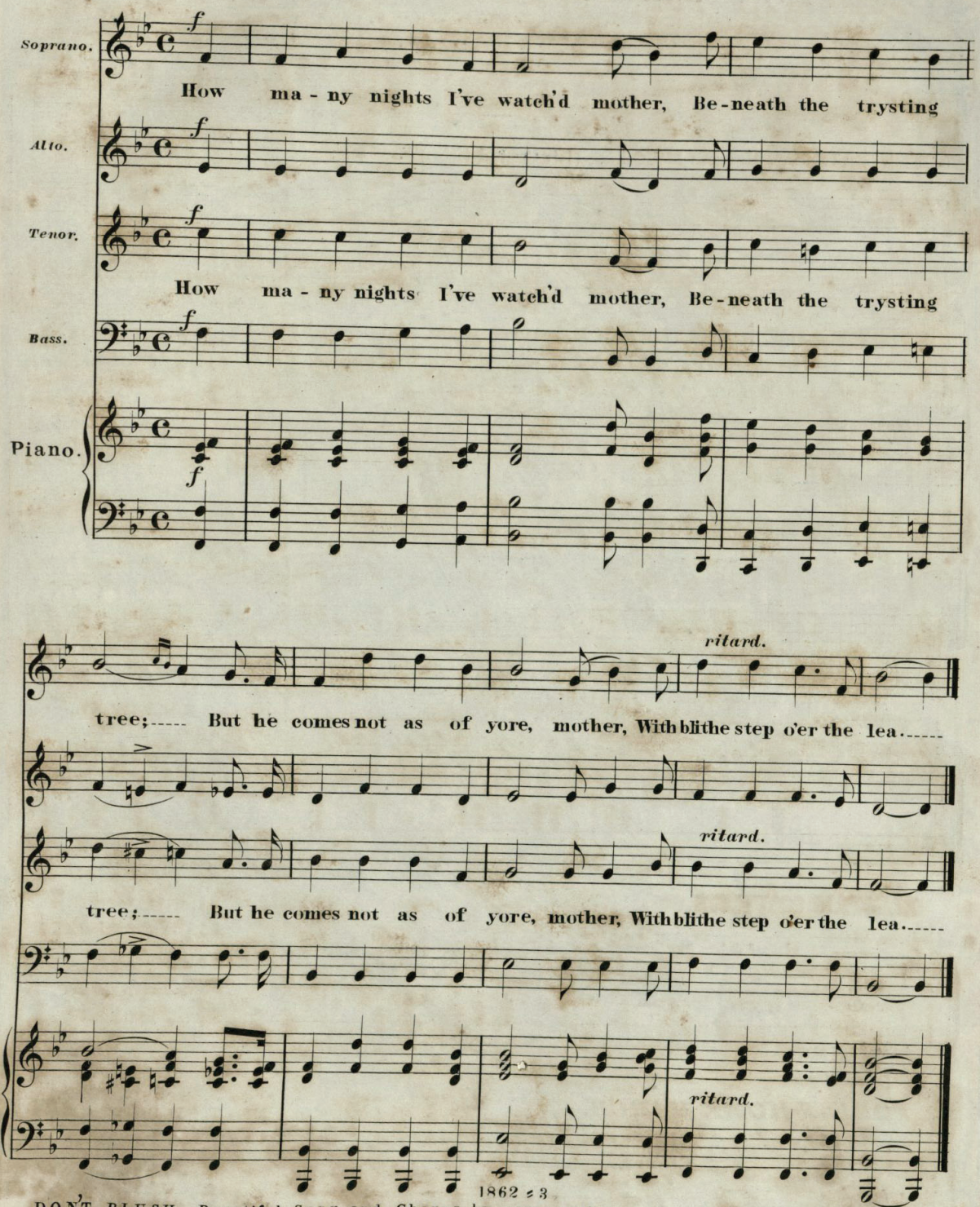

vain; And my poor heart is torn, mother, With
bloom'd And which the leaf - y dell, mother, With
tears; Nor crush the with' - ring thought, mother, That
bit - ter yearn - ing pain. Now ma - ny nights I've
fra - - grance per - fumed. Seem to with - er and to
now my bo - - som sears. The thought the scorch - ing
tempo.
watch'd, mother, Be - neath the tryst - ing tree, But he
fade, mother, And lose their charm for me, For he
thought, mother, That he's for - - sa - ken me, For he
ritard.
comes not as of yore, mother, With blithe step o'er the lea.
comes not as of yore, mother, With blithe step o'er the lea.
comes not as of yore, mother, With blithe step o'er the lea.
ritard.

CHORUS.



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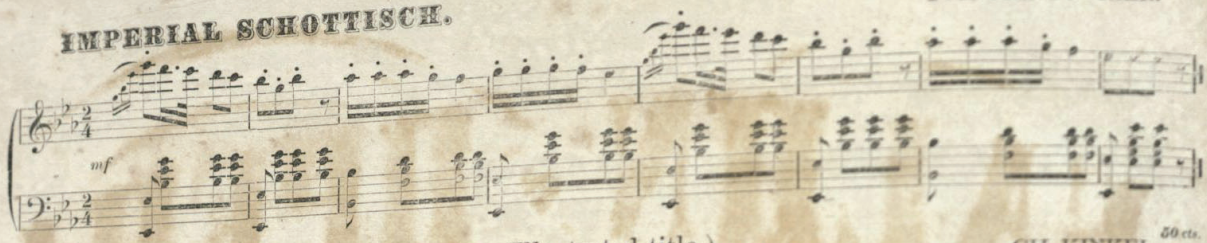

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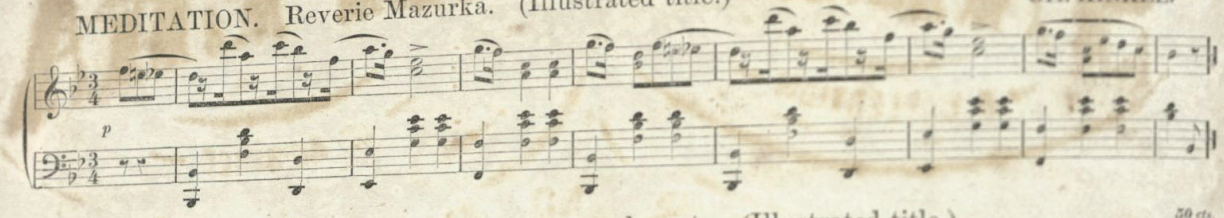

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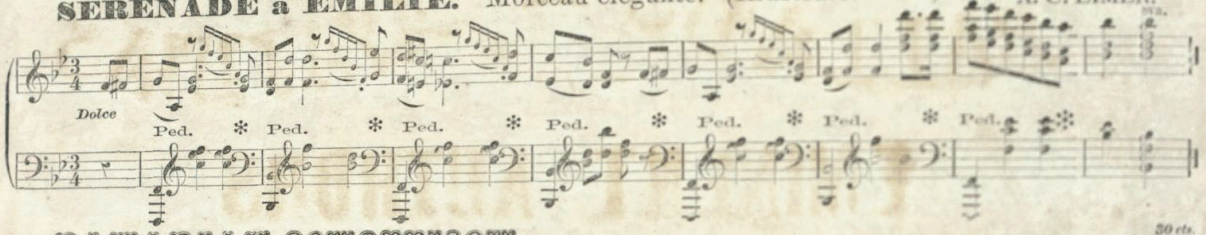

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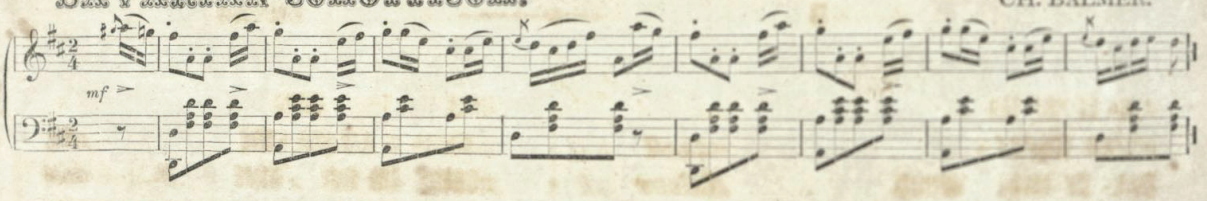

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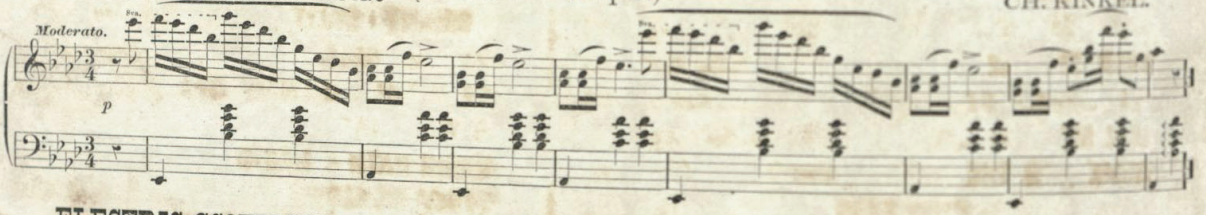

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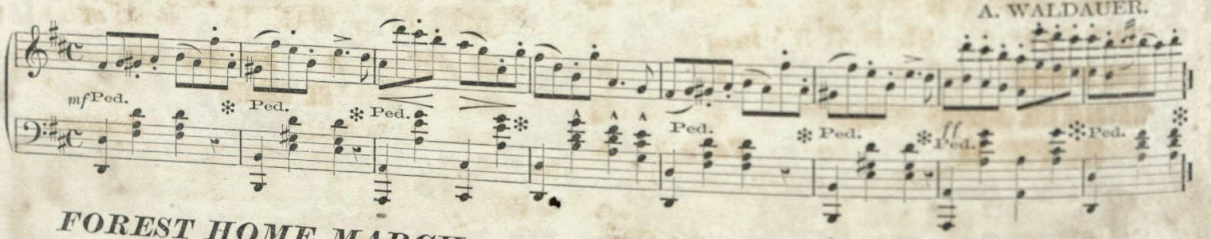

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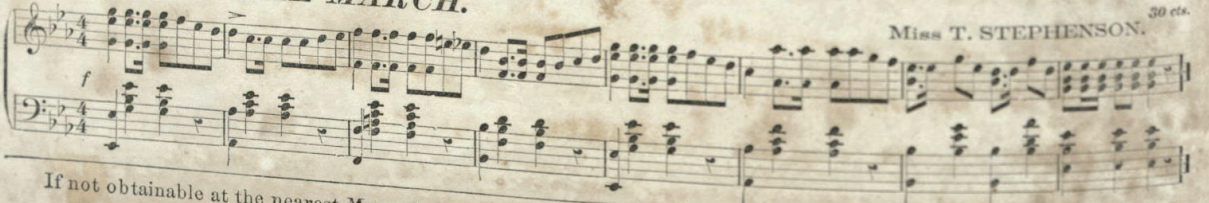

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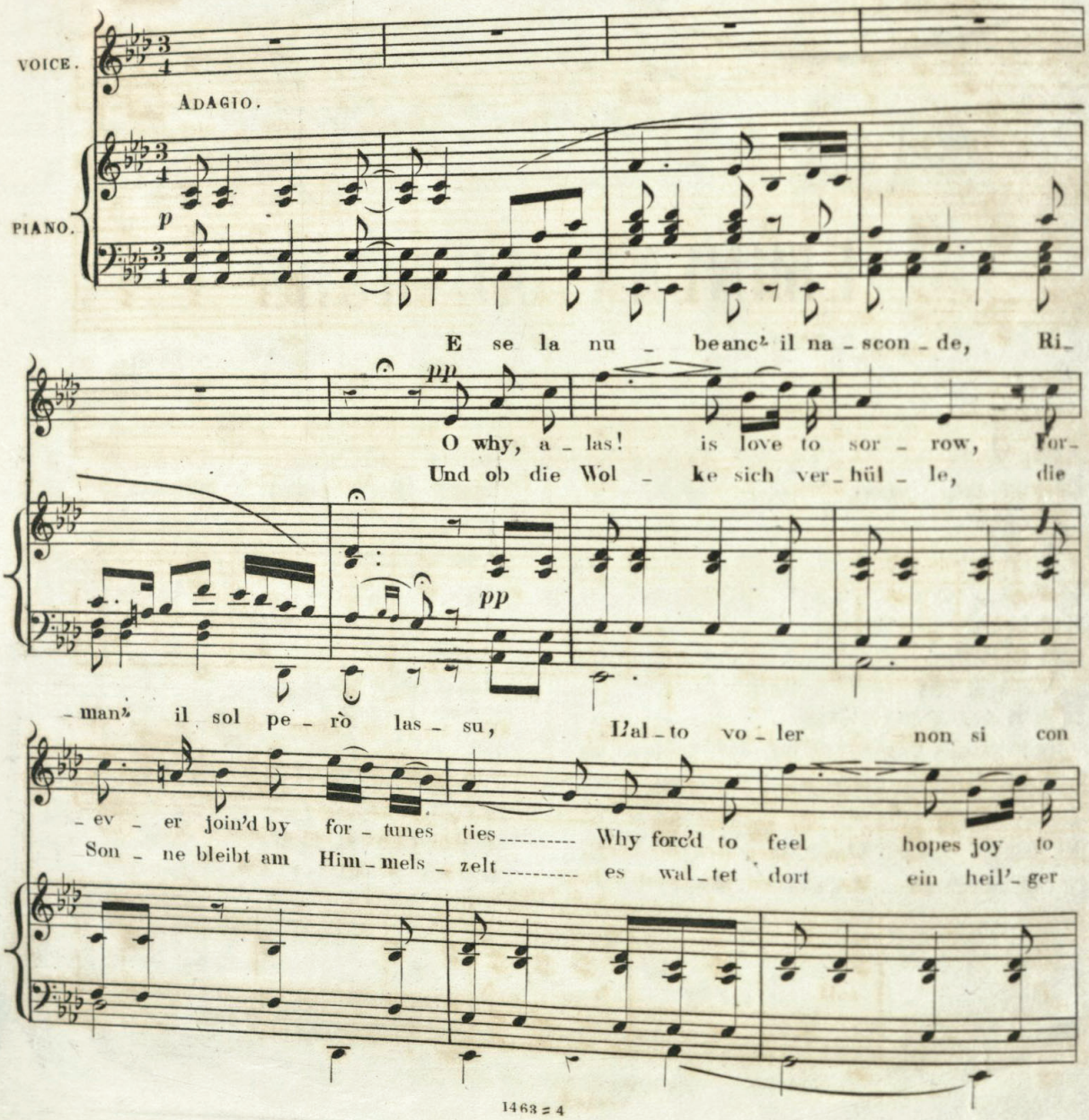

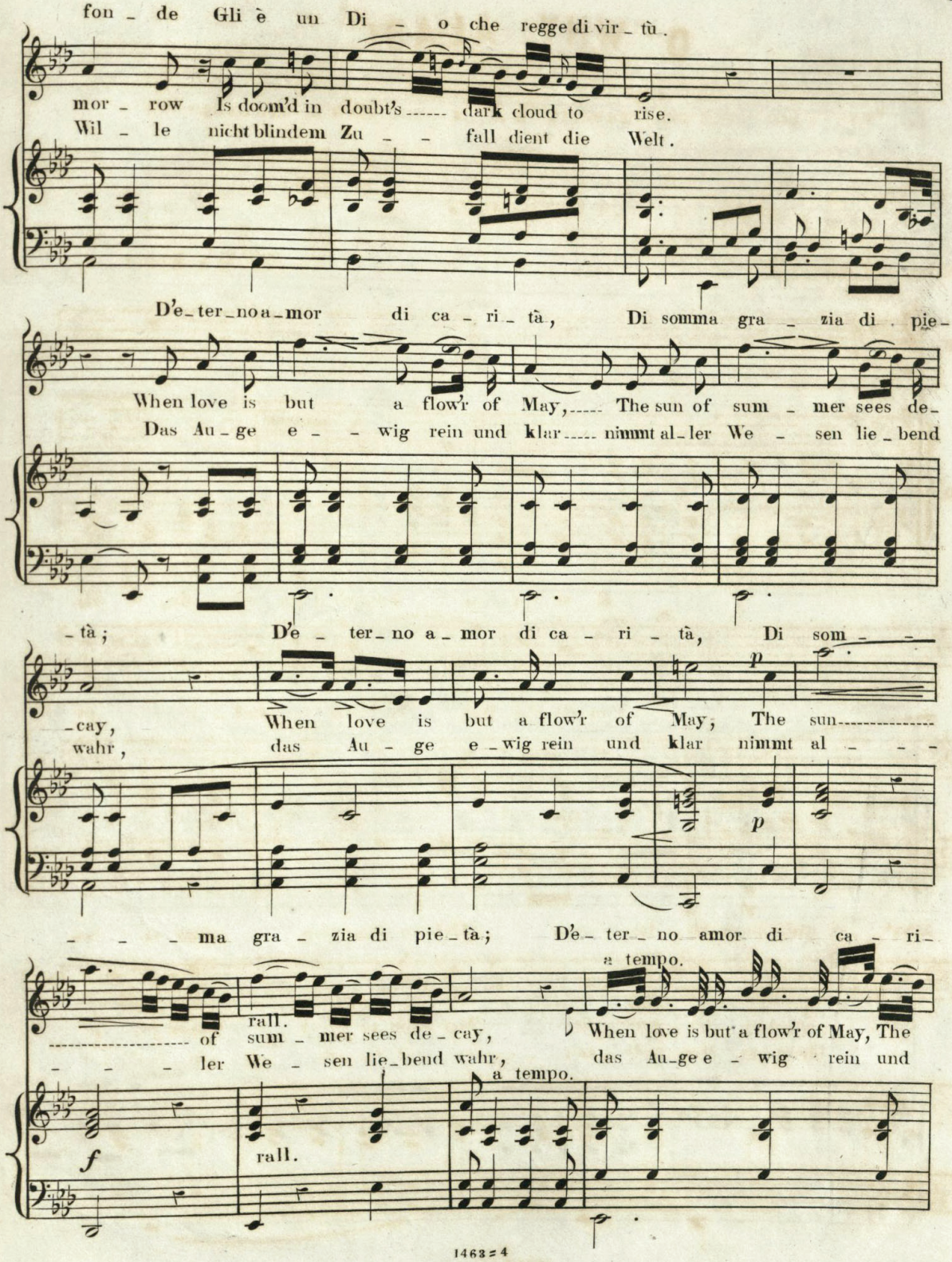
fon _ de Gli è un Di _ o che regge di vir _ tù.
mor _ row Is doom'd in doubt's dark cloud to rise.
Wil _ le nicht blindem Zu _ _ fall dient die Welt.
D'e_ter_no a_mor di ca _ ri _ tà, Di somma gra _ zia di pie_
When love is but a flow'r of May, The sun of sum _ mer sees de_
Das Au _ ge e _ _ wig rein und klar nimmt al_ler We _ sen lie _ bend
_tà; D'e _ ter_no a _ mor di ca _ ri _ tà, Di som _ _
_cay, When love is but a flow'r of May; The sun
wahr, das Au _ ge e _wig rein und klar nimmt al _ _ _
_ _ _ ma gra _ zia di pie_tà; D'e_ter_no amor di ca _ ri_
rall.
_ of sum _ mer sees de _ cay, When love is but a flow'r of May, The
_ _ _ ler We _ sen lie_bend wahr, das Au_ge e _ wig rein und
a tempo.
a tempo.
rall.
f
p
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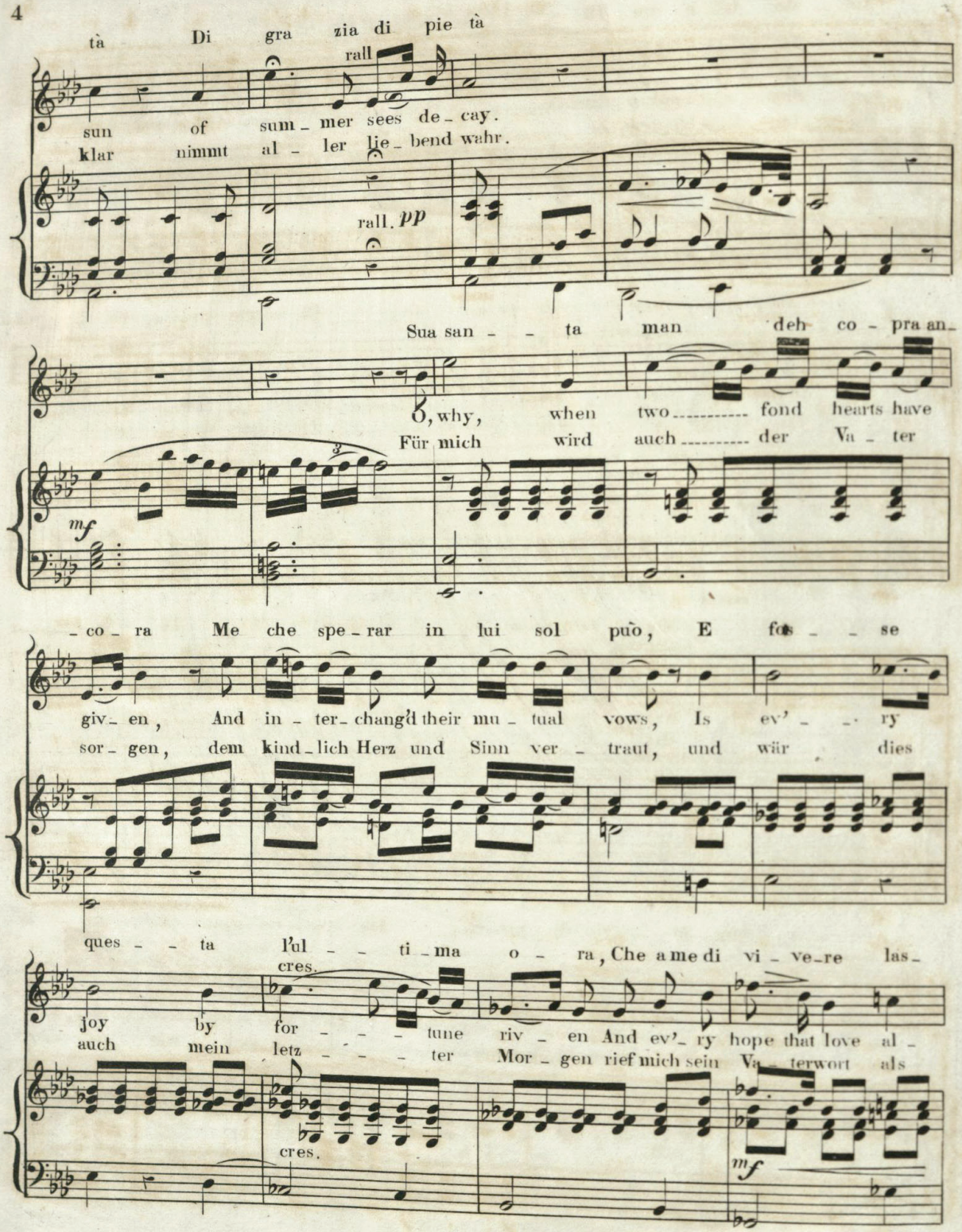
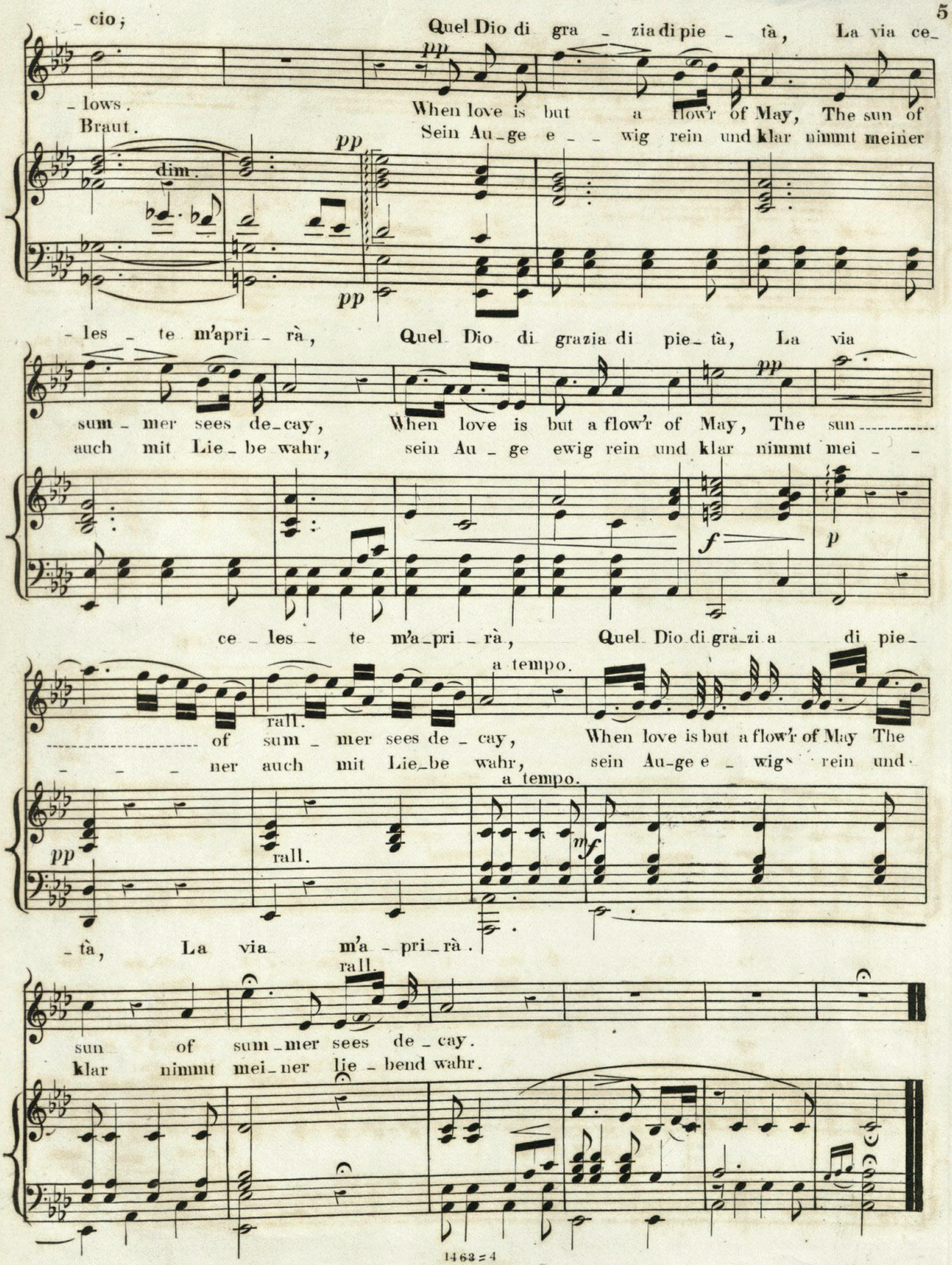

tà Di gra zia di pie tà
rall
sun of sum - mer sees de - cay.
klar nimmt al - ler lie - bend wahr.
rall. pp
Sua san - - ta man deh co - pra an -
O, why, when two fond hearts have
Für mich wird auch der Va - ter
mf
- co - ra Me che spe - rar in lui sol può, E fos - - se
giv - en, And in - ter - chang'd their mu - tual vows, Is ev' - - ry
sor - gen, dem kind - lich Herz und Sinn ver - traut, und wär dies
ques - - ta l'ul - - ti - ma o - ra, Che a me di vi - ve - re las -
cres.
joy by for - - - - tune riv - en And ev' - ry hope that love al -
auch mein letz - - - - ter Mor - gen rief mich sein Va - terwort als
cres.
mf


cio;
Quel Dio di gra - zia di pie - tà, La via ce-
pp
lows.
When love is but a flow'r of May, The sun of
Braut.
Sein Au-ge e - wig rein und klar nimmt meiner
dim.
pp
pp
les - te m'apri - rà, Quel Dio di grazia di pie-tà, La via
sum - mer sees de-cay, When love is but a flow'r of May, The sun
auch mit Lie-be wahr, sein Au - ge ewig rein und klar nimmt mei - -
pp
f
p
ce - les - te m'a-pri - rà, Quel Dio di gra-zi a di pie-
rall.
a tempo.
of sum - mer sees de - cay, When love is but a flow'r of May The
ner auch mit Lie-be wahr, sein Au-ge e - wig rein und
a tempo.
pp
rall.
mf
tà, La via m'a - pri-rà.
rall.
sun of sum-mer sees de - cay.
klar nimmt mei-ner lie - bend wahr.
1463=4

O Sing to me of those Sunny Climes

COMPOSED BY

F. HARRISON JR.

ARRANGED BY

THOS. BAKER.

MELODY COMPOSED AND DEDICATED TO

Mrs Helen V. Prichard.

by

W. C. EWING JR.

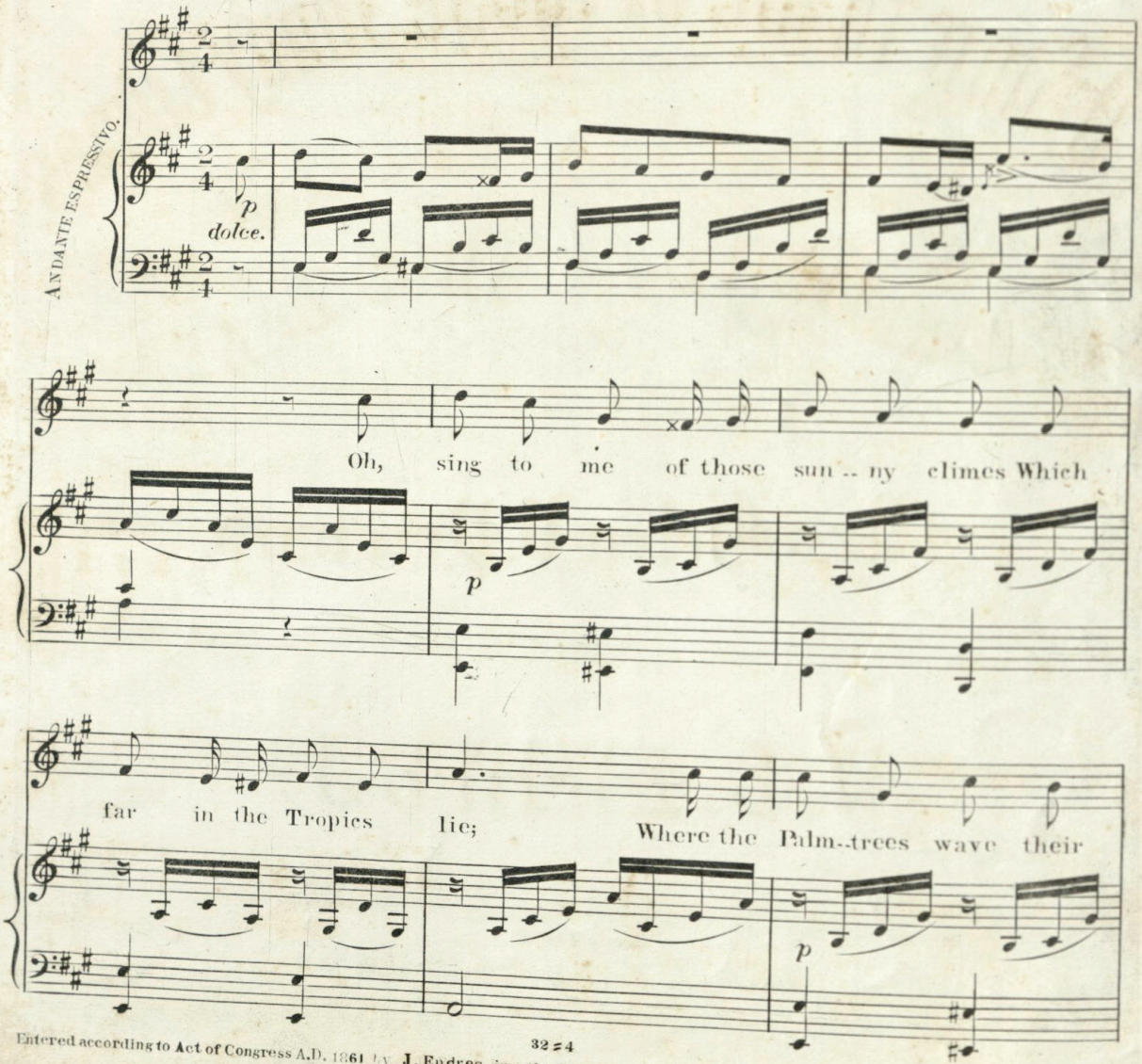
ST. LOUIS.

Published by Jacob Endres, 52 Fourth St.

O! SING TO ME OF THOSE SUNNY CLIMES.

Written by F. HARRISON Jr.

Composed by W. C. EWING Jr.



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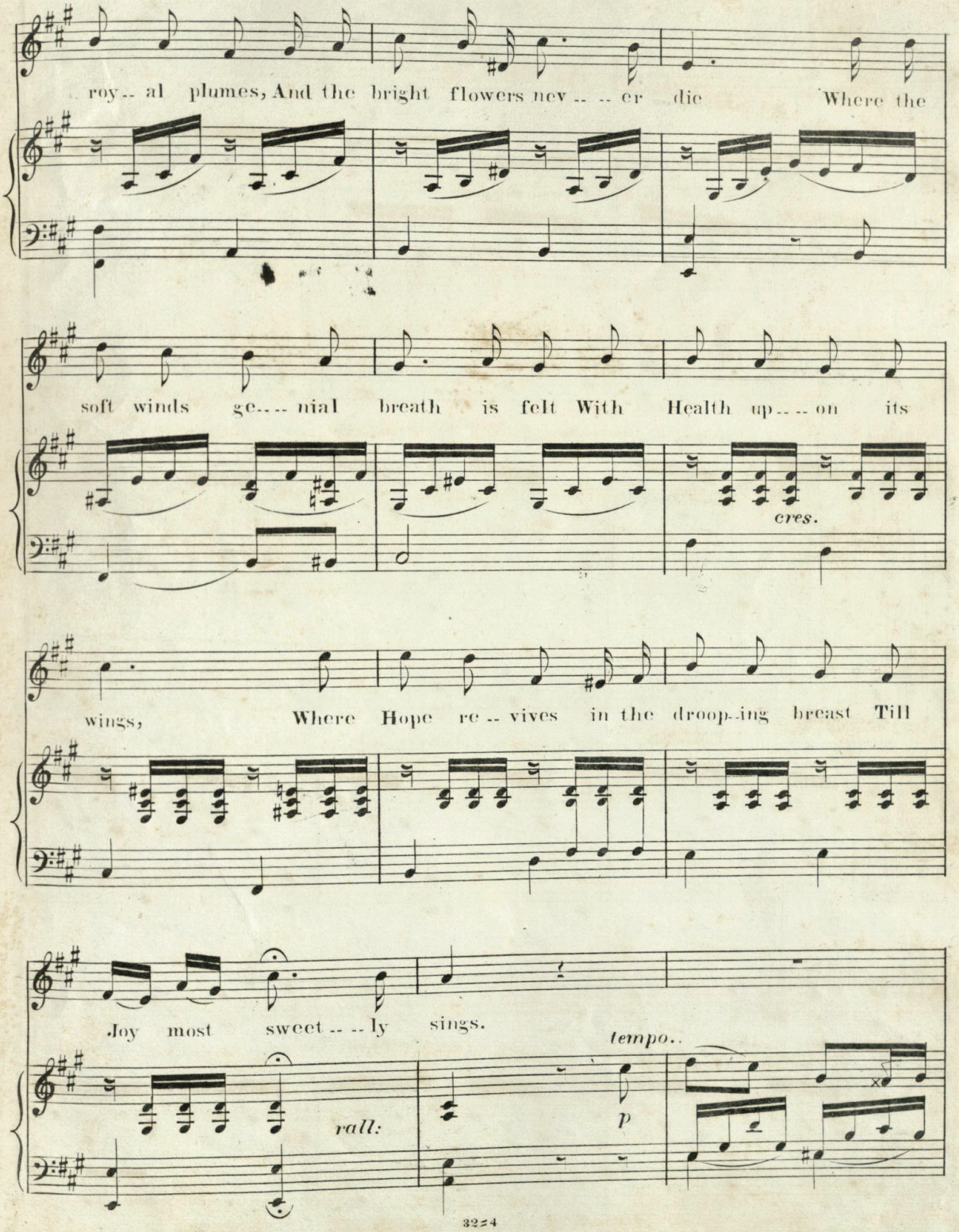
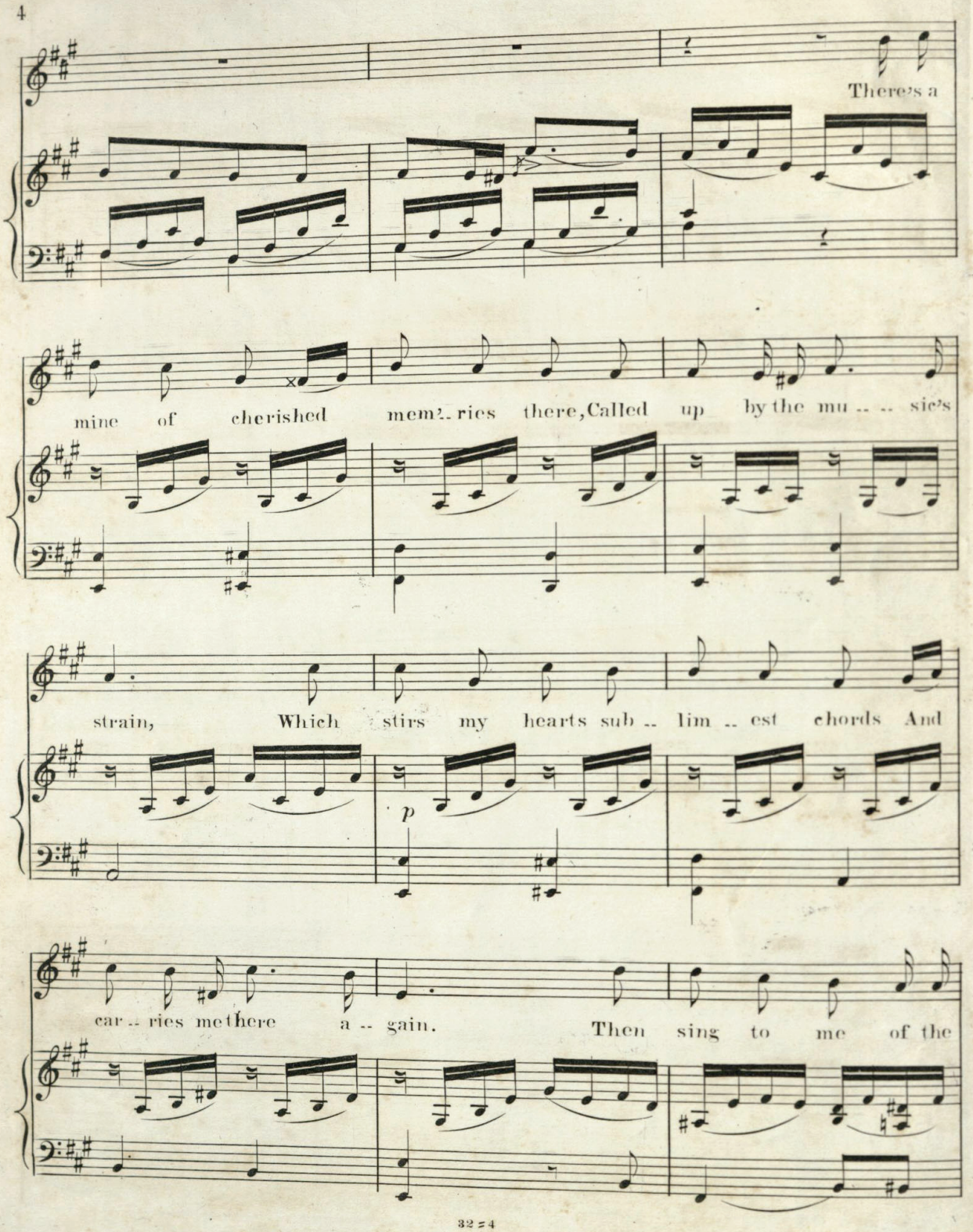
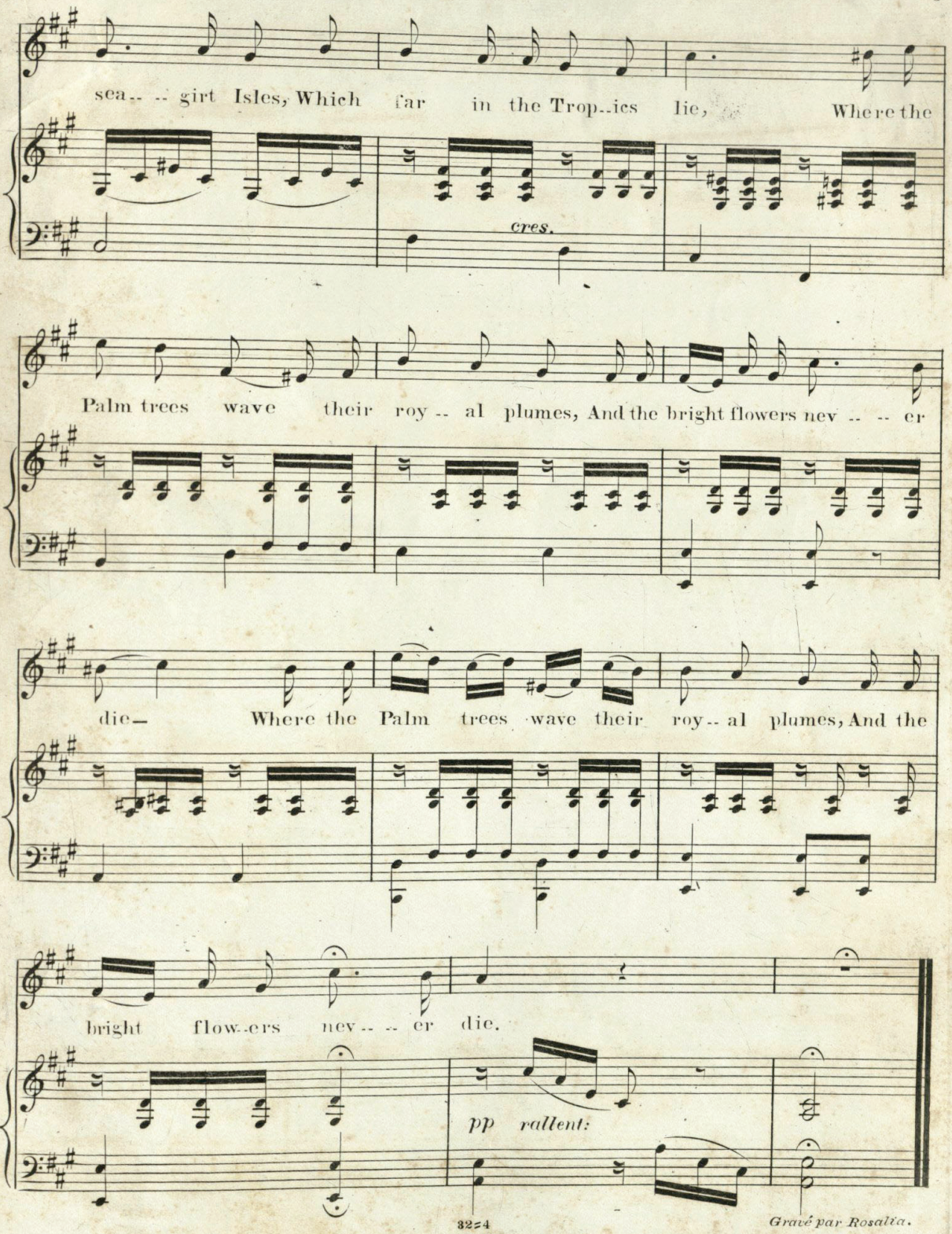

roy-- al plumes, And the bright flowers nev -- -- er die Where the
soft winds ge---- nial breath is felt With Health up-- -- on its
cres.
wings, Where Hope re -- vives in the droop-ing breast Till
Joy most sweet -- -- ly sings.
tempo..
rall:
p


There's a
mine of cherished mem-ries there, Called up by the mu -- sic's
strain, Which stirs my hearts sub -- lim -- est chords And
p
car -- ries me there a -- gain. Then sing to me of the



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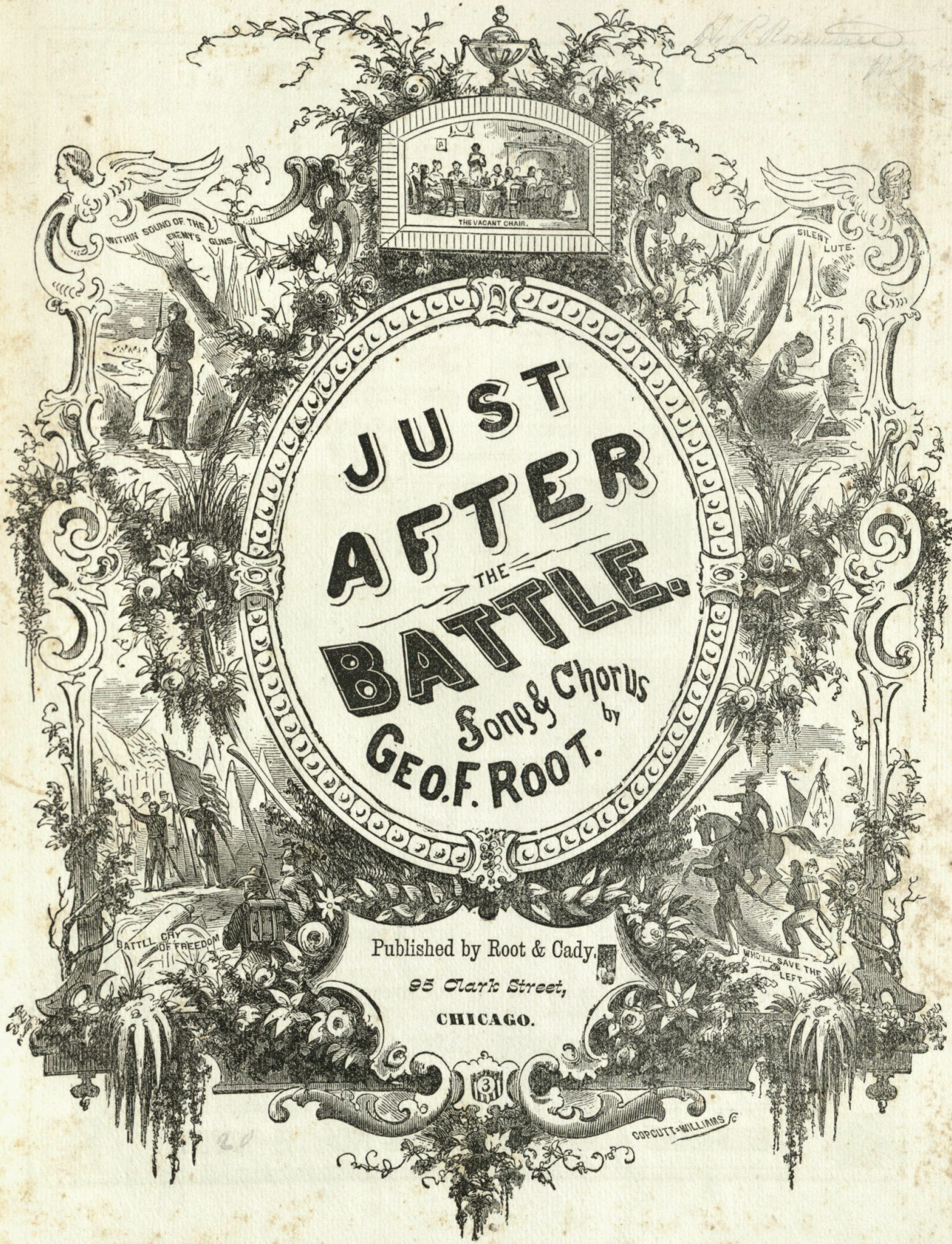

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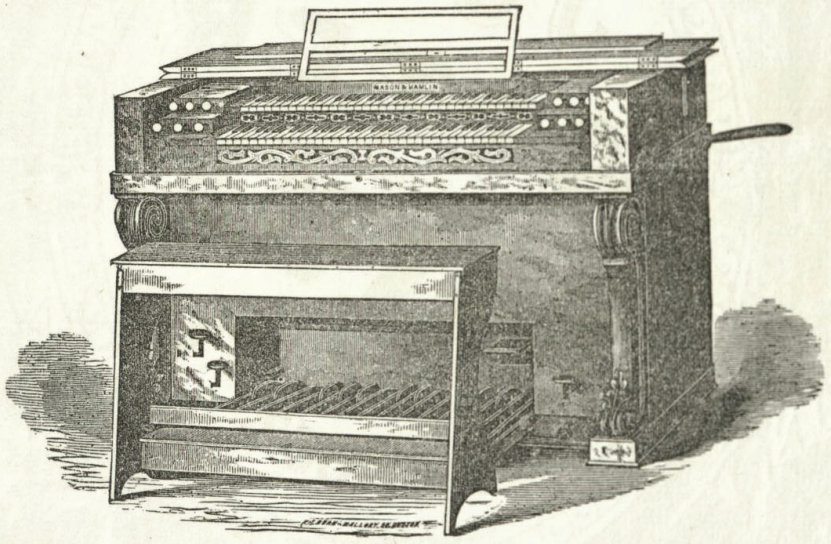

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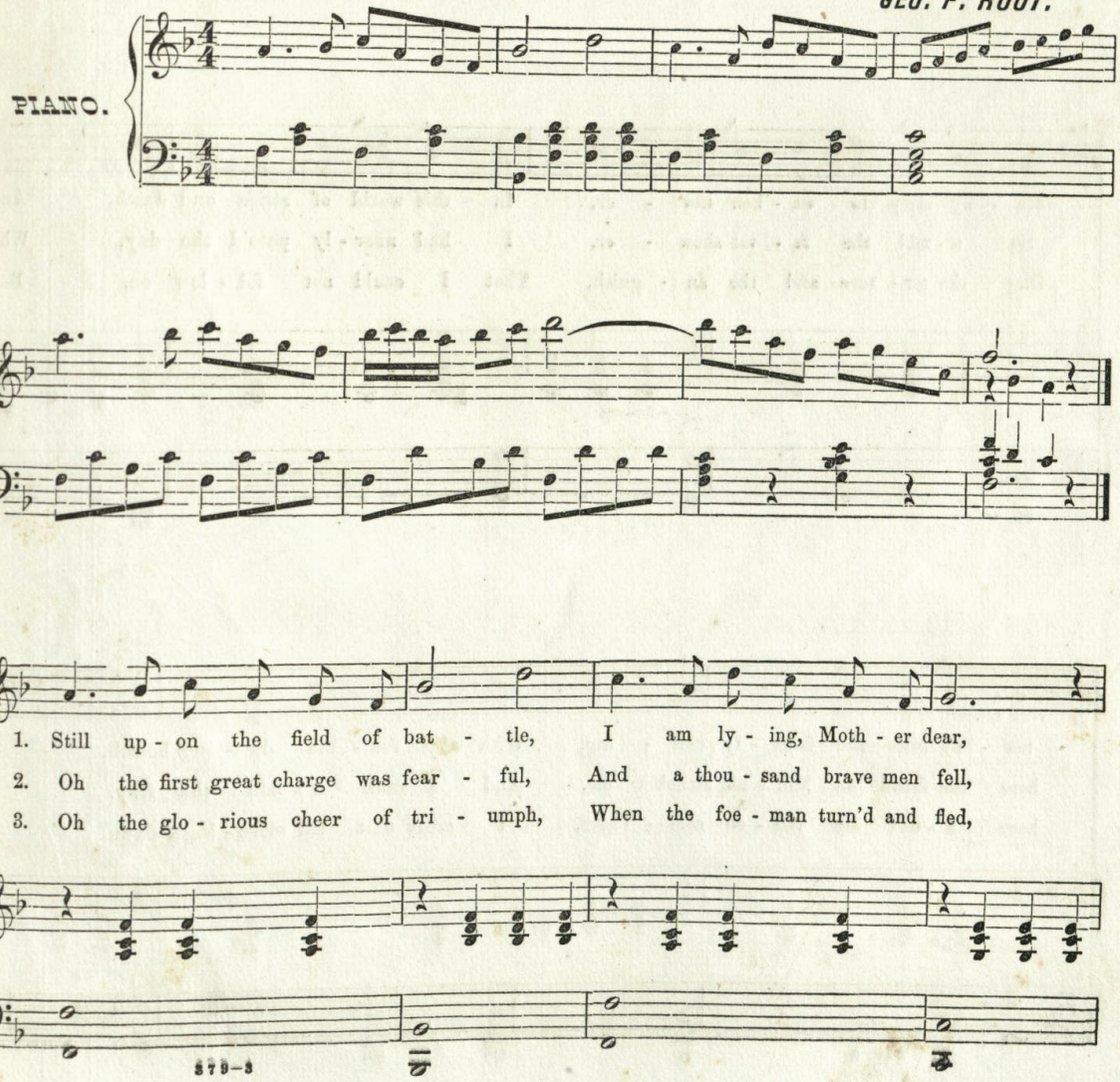
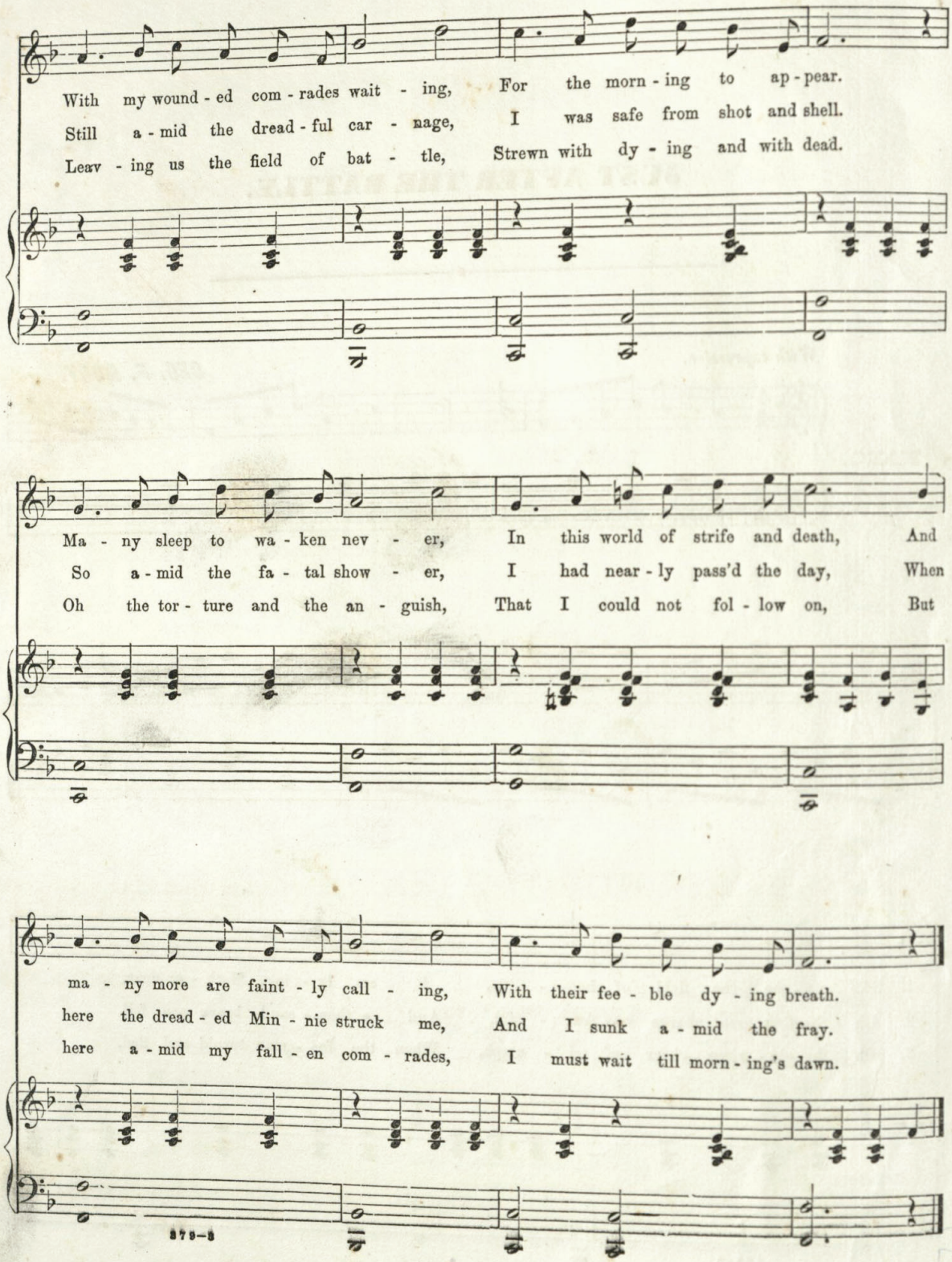
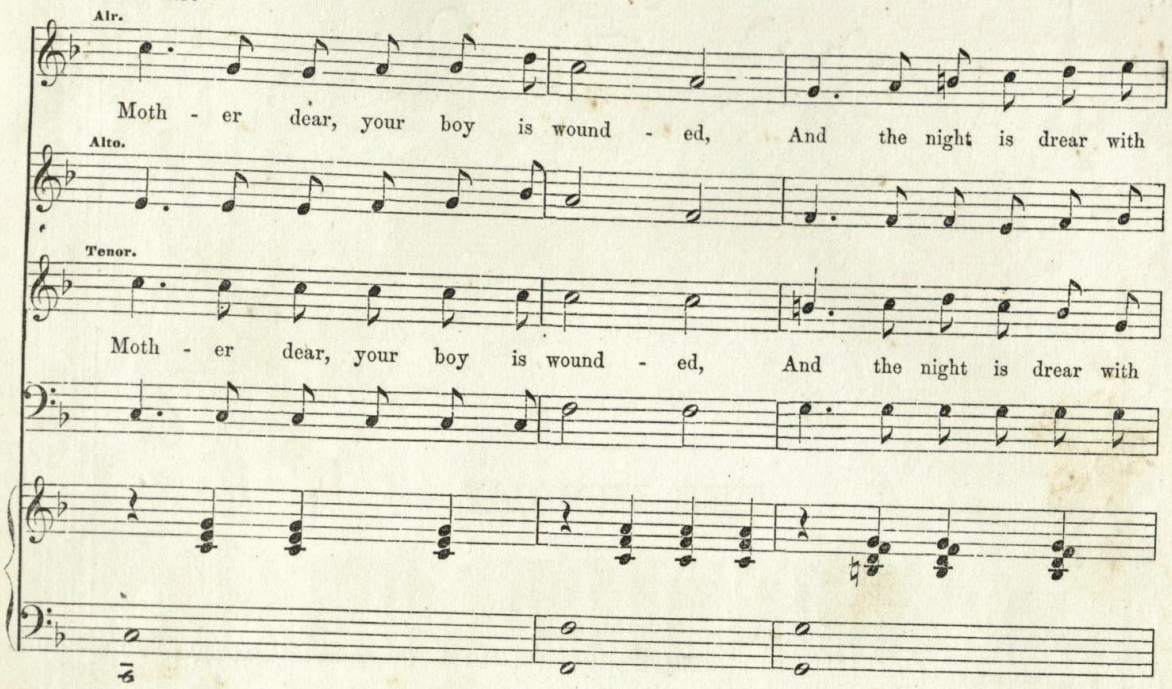
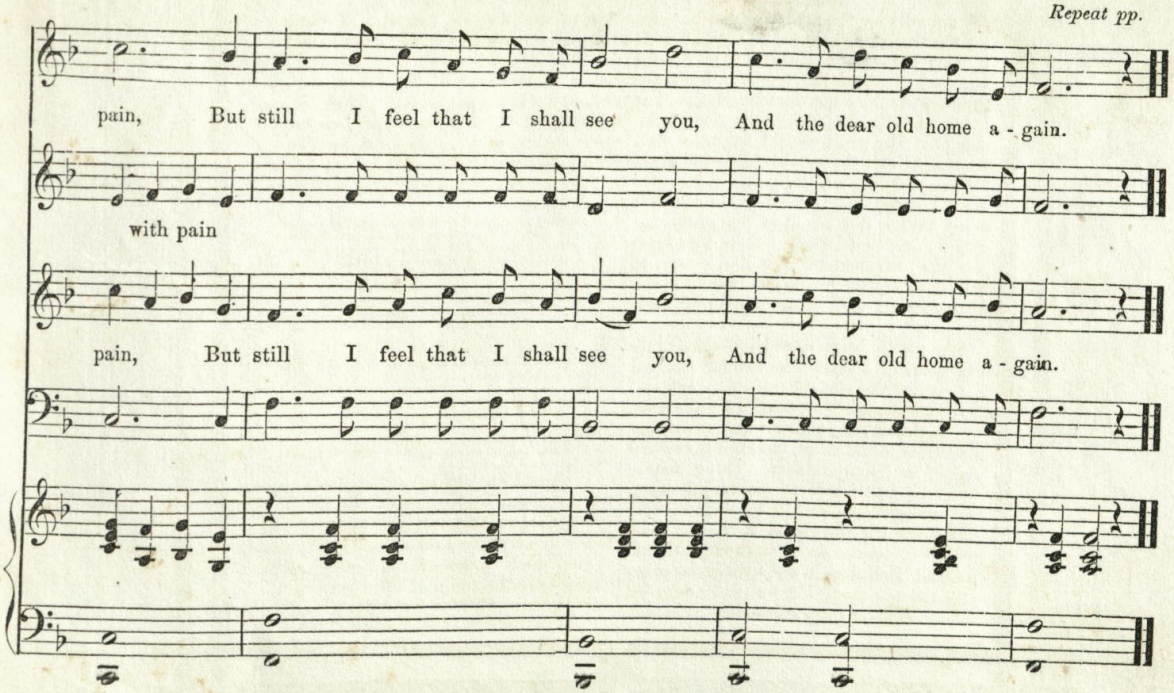



With my wound - ed com - rades wait - ing, For the morn - ing to ap - pear.
Still a - mid the dread - ful car - nage, I was safe from shot and shell.
Leav - ing us the field of bat - tle, Strewn with dy - ing and with dead.
Ma - ny sleep to wa - ken nev - er, In this world of strife and death, And
So a - mid the fa - tal show - er, I had near - ly pass'd the day, When
Oh the tor - ture and the an - guish, That I could not fol - low on, But
ma - ny more are faint - ly call - ing, With their fee - ble dy - ing breath.
here the dread - ed Min - nie struck me, And I sunk a - mid the fray.
here a - mid my fall - en com - rades, I must wait till morn - ing's dawn.

Chorus.


Alr.
Moth - er dear, your boy is wound - ed, And the night is drear with
Alto.
Tenor.
Moth - er dear, your boy is wound - ed, And the night is drear with


Repeat pp.
pain, But still I feel that I shall see you, And the dear old home a - gain.
with pain
pain, But still I feel that I shall see you, And the dear old home a - gain.

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****Nobody's Darling. 3. B♭.*** E to F. Mez. Sop. or Baritone and Chorus..... *Hays.* 40

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Oh! thou hast seen the Lily fair. 3. D. D to E Mez. Sop. or Bar..... *Merz.* 30

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****Only a little Flower. 3. A♭.*** B♭ to F. Bar. *Bishop.* 40

O Nora! come, say that you love me. 3. G. D to E. Baritone Song, with Chorus..... *Rhodes.* 30

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You bid me tell you why, Jennie. Answer to "Won't you tell me why, Robin?" ***3. E♭.*** E♭ to E♭..... *Muse*

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You'll think of me, Friends, when I'm gone. 3. G. D to E. Mez. Sop. Alto, or Bar, with Chorus..... *Fuller.* 30

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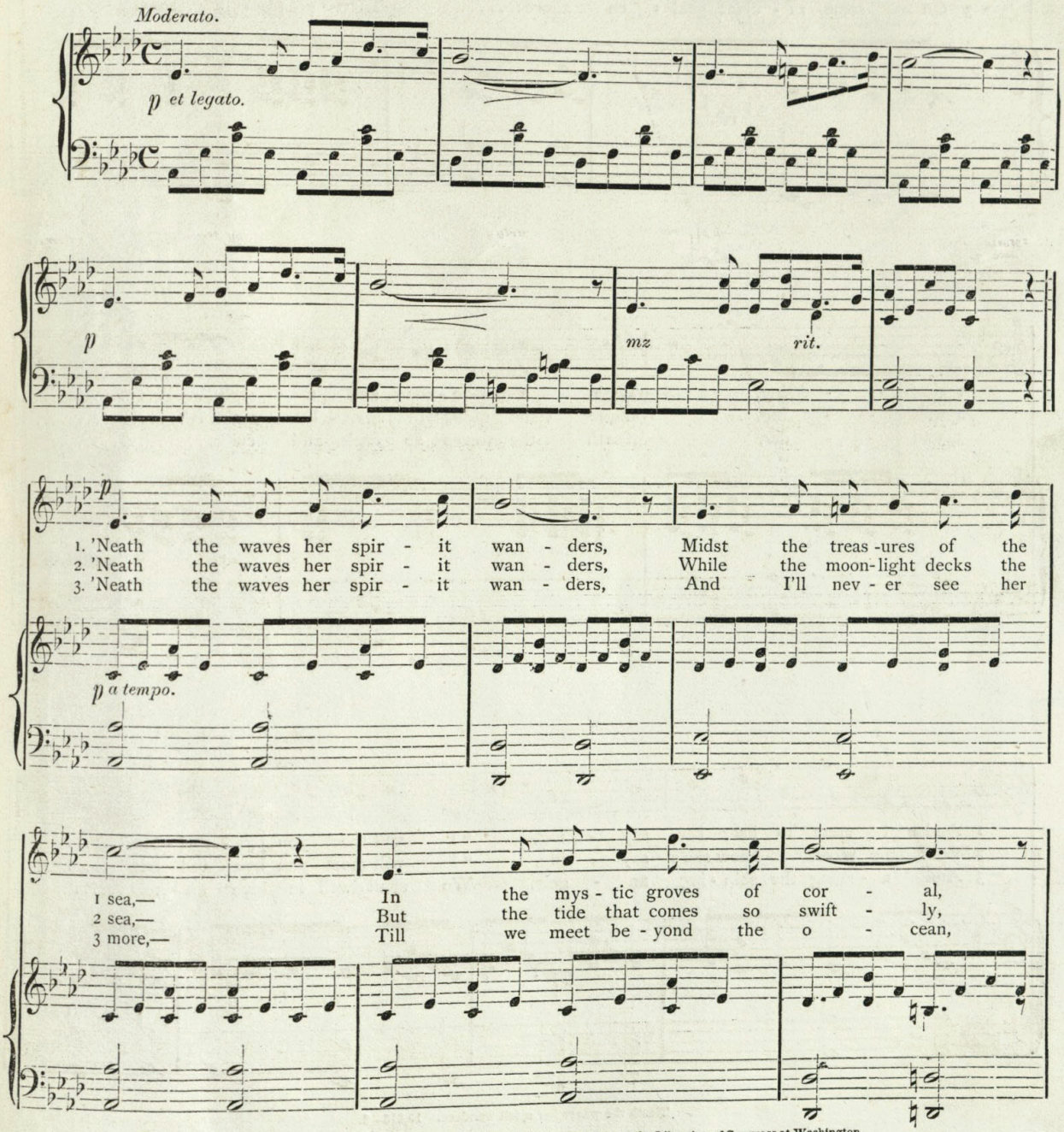
Words by J. C. MACY.

Music by JAMES E. STEWART.



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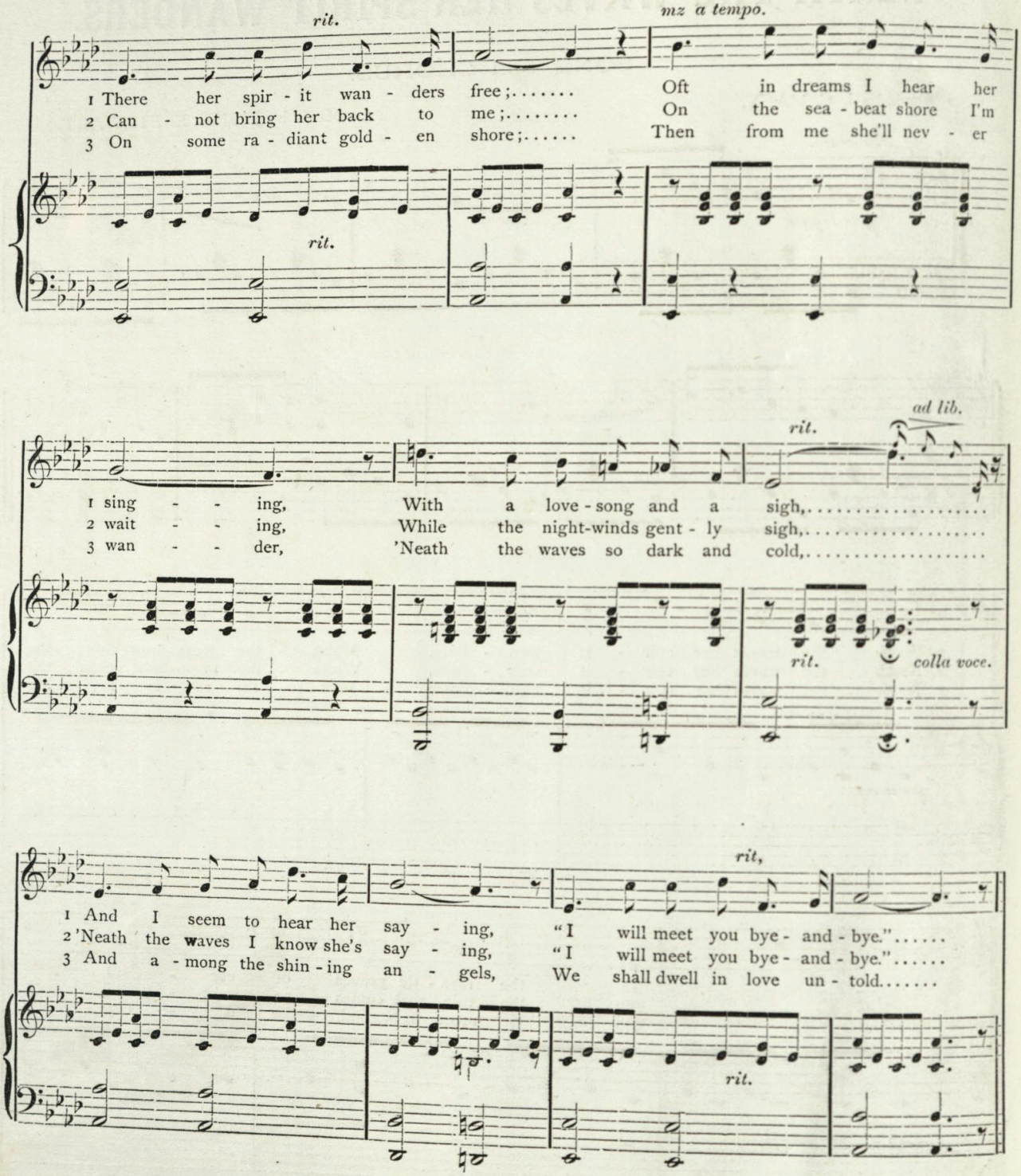
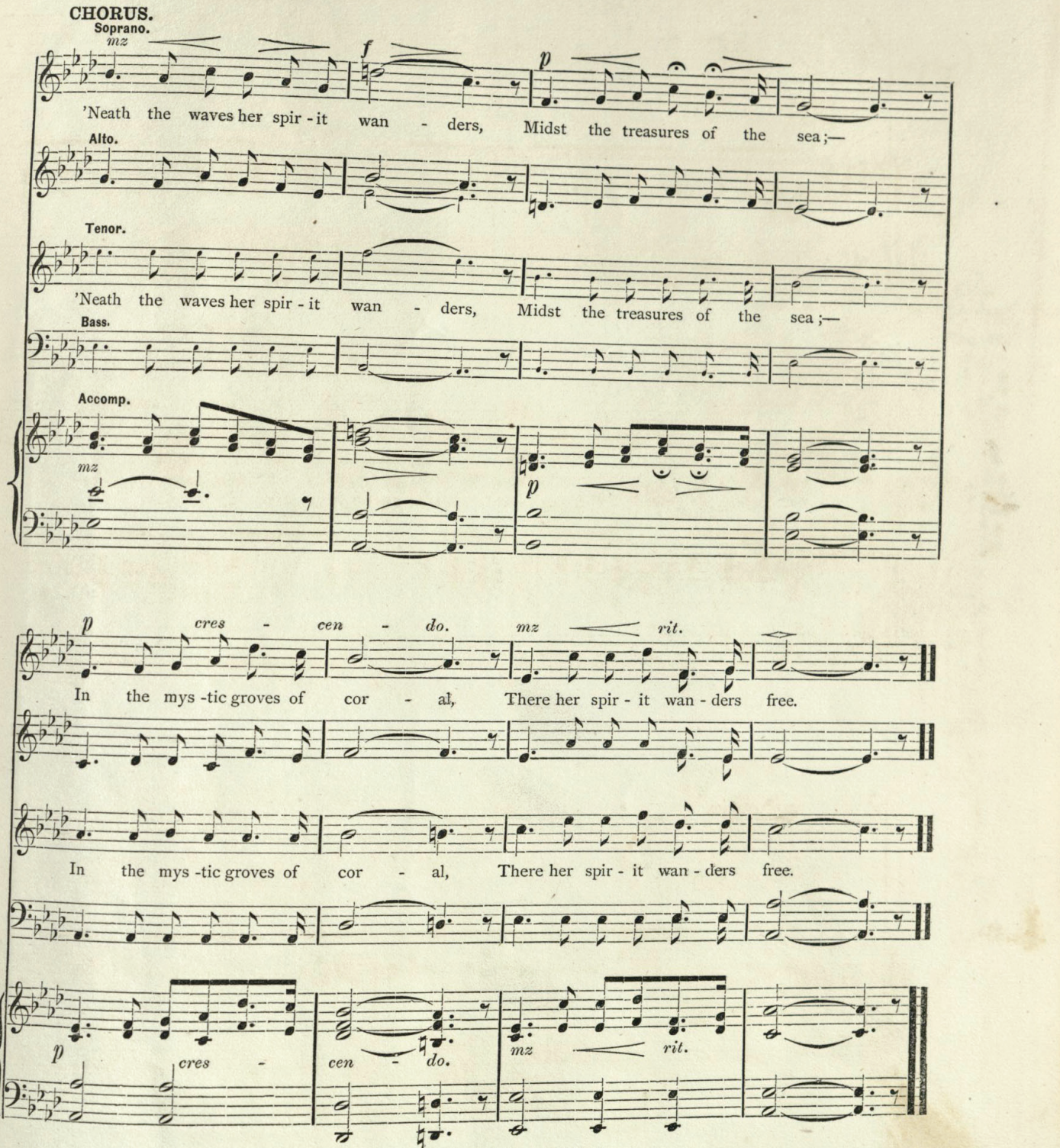
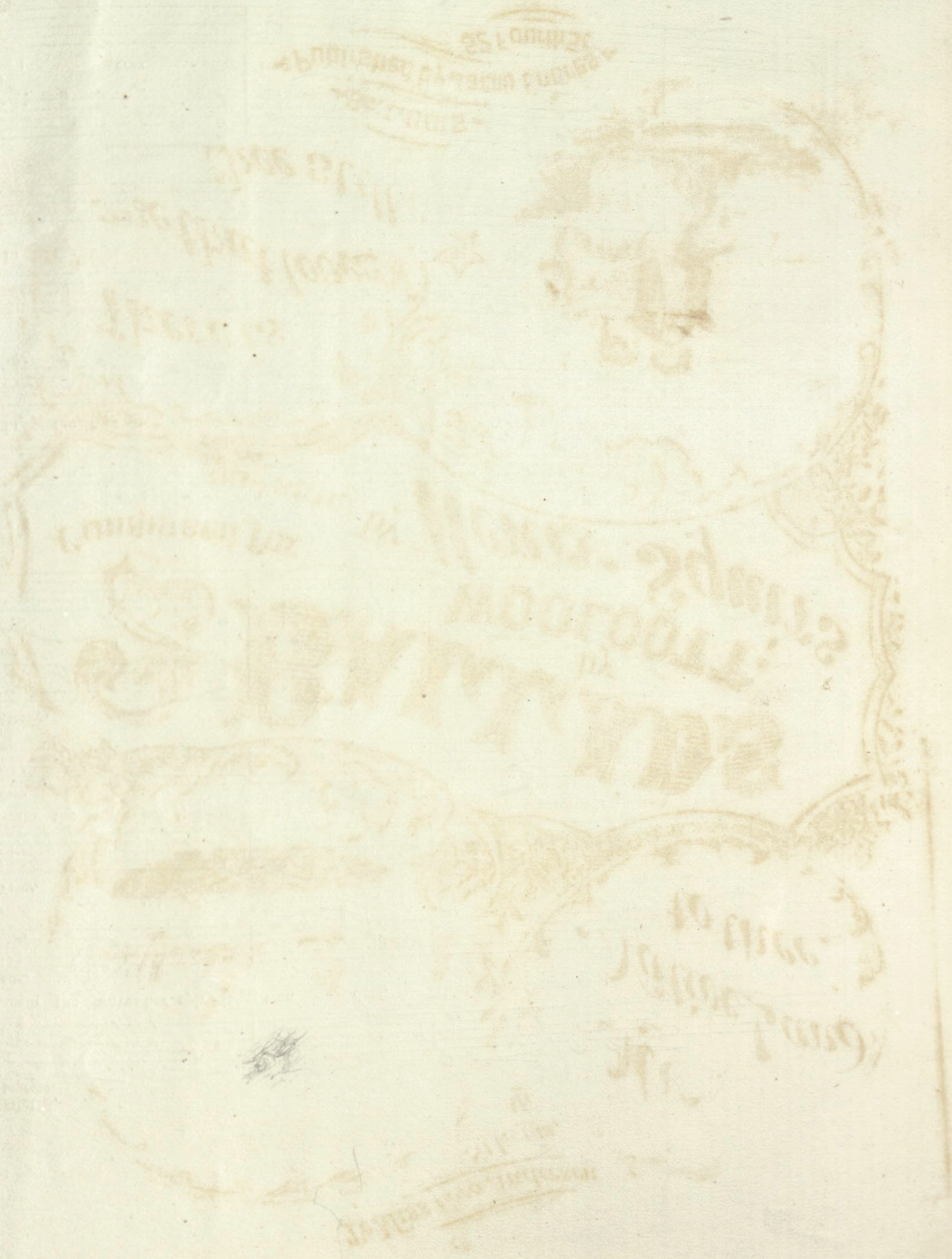

rit.
mz a tempo.
1 There her spir - it wan - ders free;.....
2 Can - not bring her back to me;.....
3 On some ra - diant gold - en shore;.....
Oft in dreams I hear her
On the sea - beat shore I'm
Then from me she'll nev - er
rit.
ad lib.
rit.
1 sing - - ing, With a love - song and a sigh,.....
2 wait - - ing, While the night-winds gent - ly sigh,.....
3 wan - - der, 'Neath the waves so dark and cold,.....
rit. colla voce.
rit,
1 And I seem to hear her say - ing, "I will meet you bye - and - bye.".....
2 'Neath the waves I know she's say - ing, "I will meet you bye - and - bye.".....
3 And a - mong the shin - ing an - gels, We shall dwell in love un - told.....
rit.


CHORUS.
Soprano.
mz
f
p
'Neath the waves her spir - it wan - ders, Midst the treasures of the sea;—
Alto.
Tenor.
'Neath the waves her spir - it wan - ders, Midst the treasures of the sea;—
Bass.
Accomp.
mz
p
p cres - cen - do. mz rit.
In the mys -tic groves of cor - al, There her spir - it wan - ders free.
In the mys -tic groves of cor - al, There her spir - it wan - ders free.
p cres - cen - do. mz rit.



To Miss Cora Anderson
St Louis,
Mo.

My Native Land to thee.

2 BALLADS

by

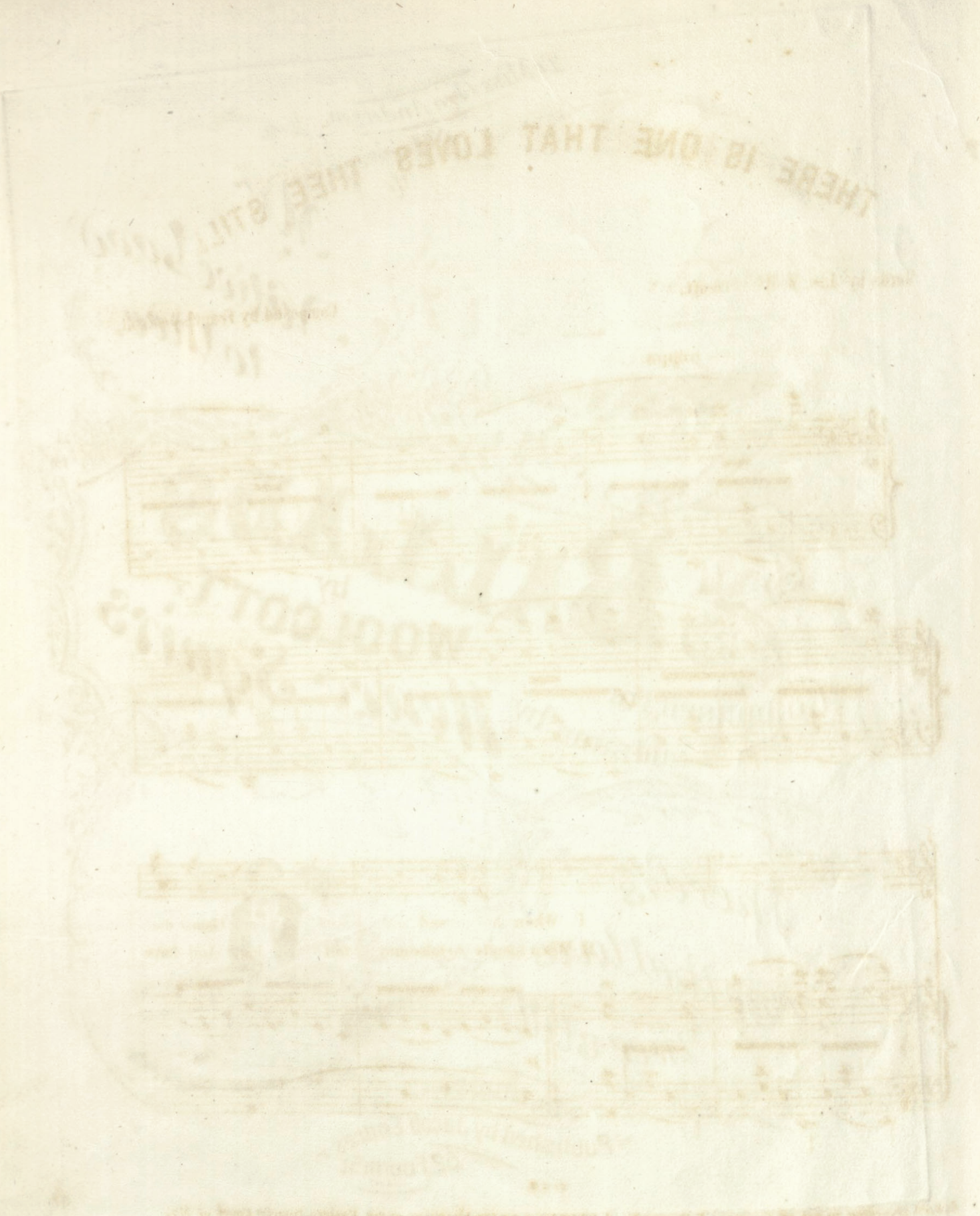
WOOLCOTT.

Composed for and sung by Henry Squire

There is one that loves thee still

2½

St. LOUIS.
Published by Jacob Endres
52 Fourth St

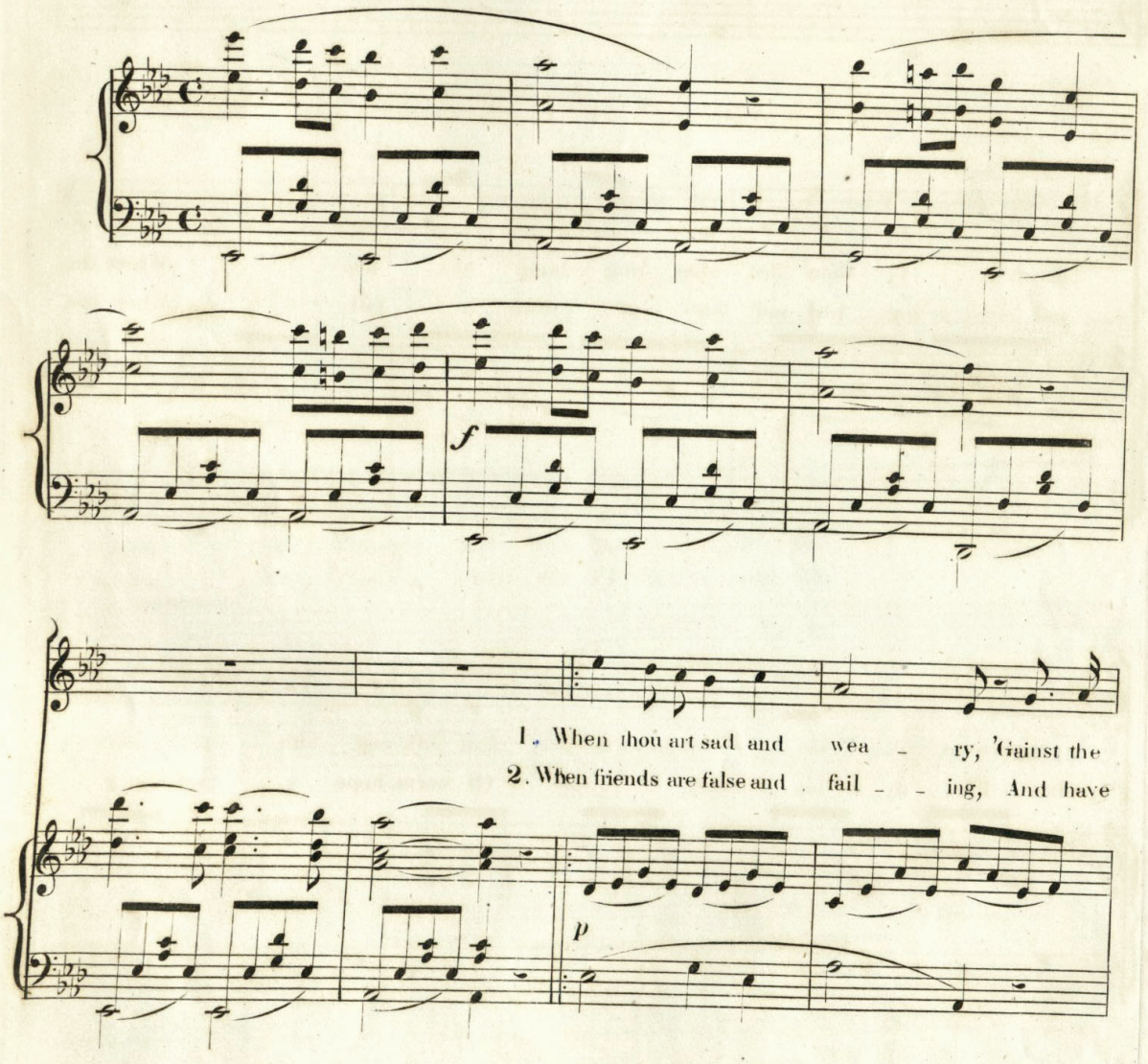


THERE IS ONE THAT LOVES THEE STILL

Words by Jas: W. Mc Vermott.

Composed by Francis Woolcott.

Andante ma non troppo.



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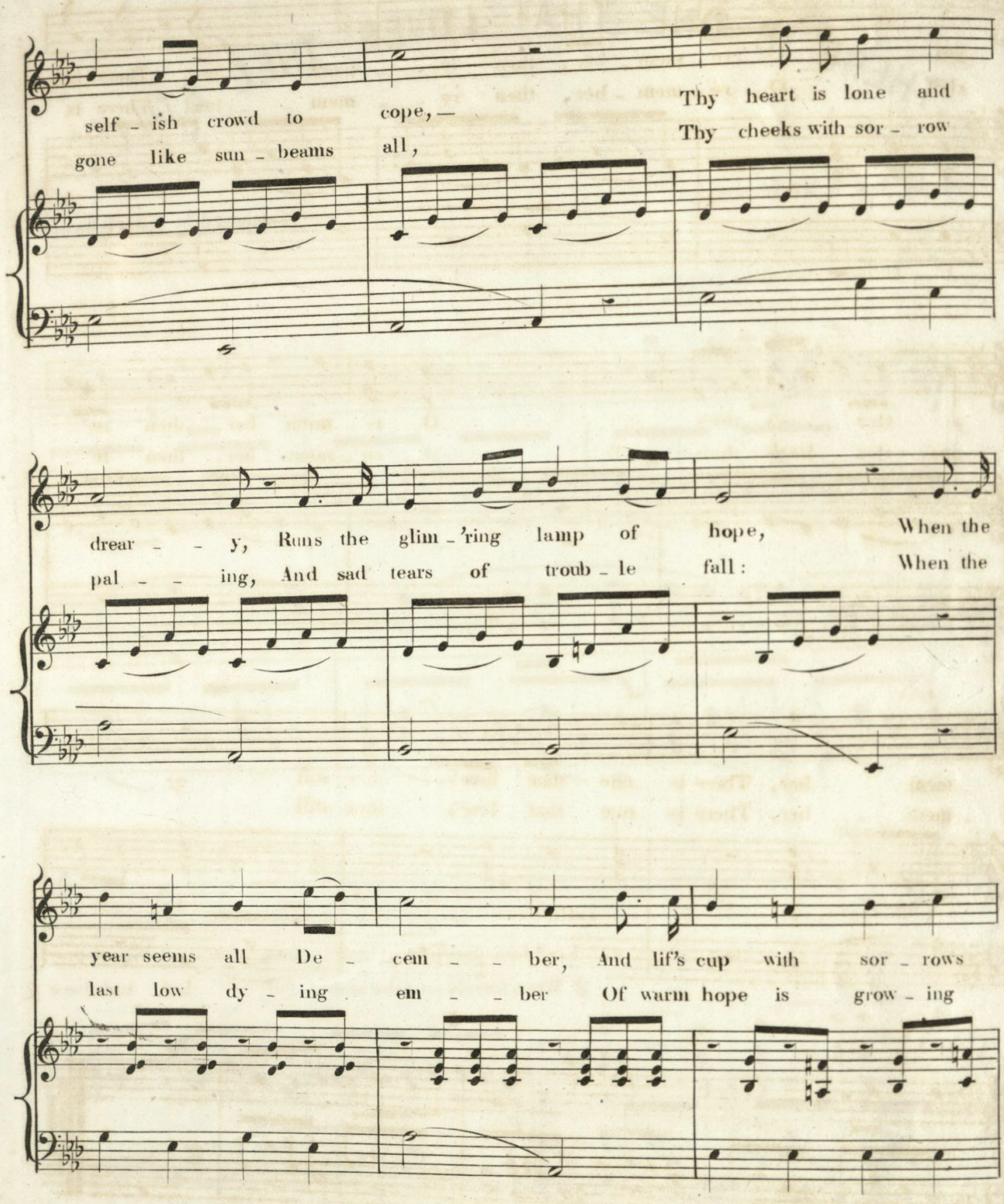
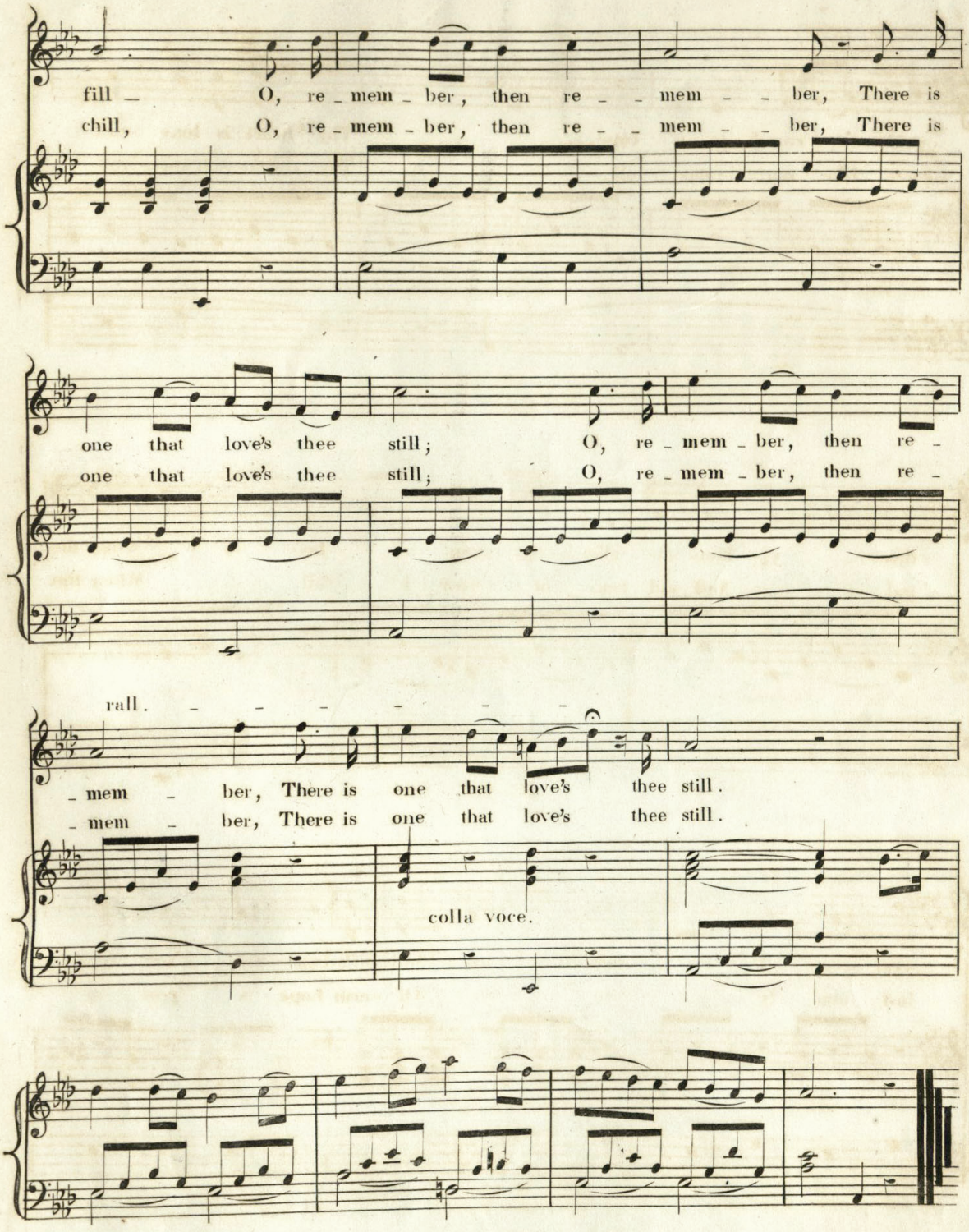

self - ish crowd to cope, — Thy heart is lone and
gone like sun - beams all, Thy cheeks with sor - row
drear - - y, Runs the glim - 'ring lamp of hope, When the
pal - - ing, And sad tears of troub - le fall: When the
year seems all De - cem - - ber, And lif's cup with sor - rows
last low dy - ing em - - ber Of warm hope is grow - ing


fill — O, re - mem - ber, then re - - mem - - ber, There is
chill, O, re - mem - ber, then re - - mem - - ber, There is
one that love's thee still; O, re - mem - ber, then re -
one that love's thee still; O, re - mem - ber, then re -
rall. - - - - - - -
- mem - ber, There is one that love's thee still.
- mem - ber, There is one that love's thee still.
colla voce.

Angel Nellie
or
Waiting at the Old Linden Tree.

Words & Music By

B. R. HANBY.

CHICAGO.

Published by Root & Cady 67 Washington St.

Eastern Agency—

W. B. BRADBURY— 425 Broome St.

N.Y.

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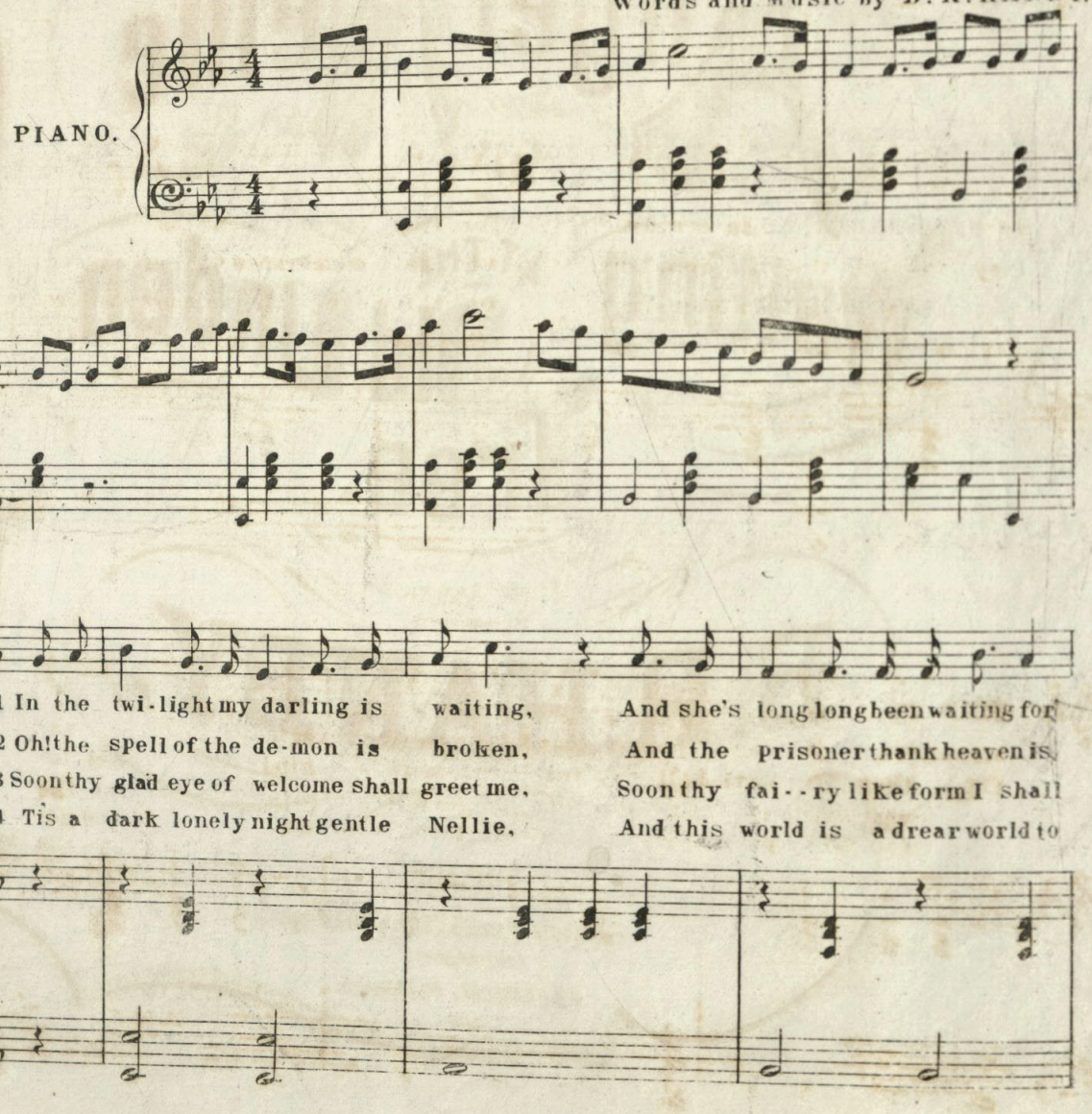
MUSIC STORE,
52 Fourth St.
ST. LOUIS.

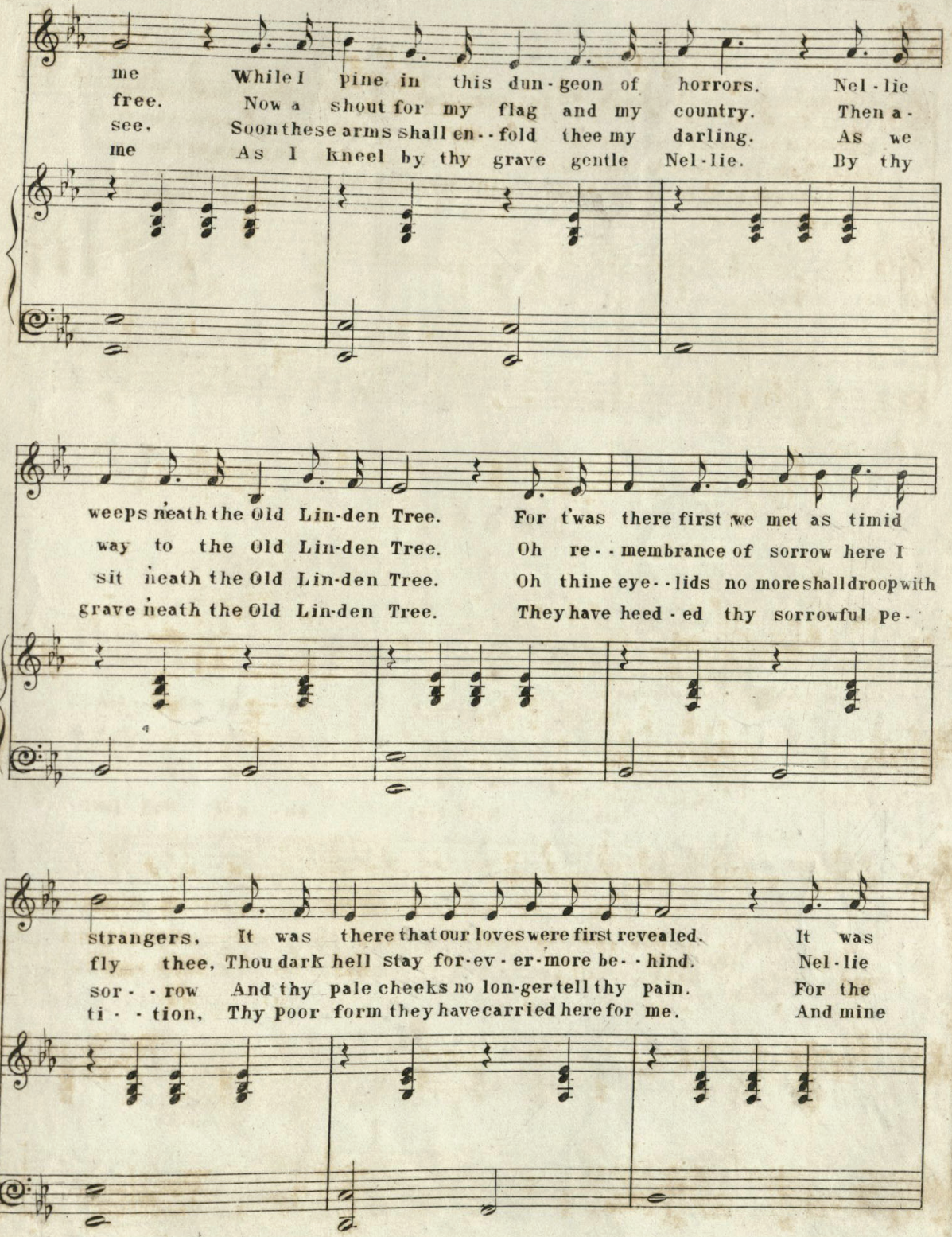
ANGEL NELLIE.

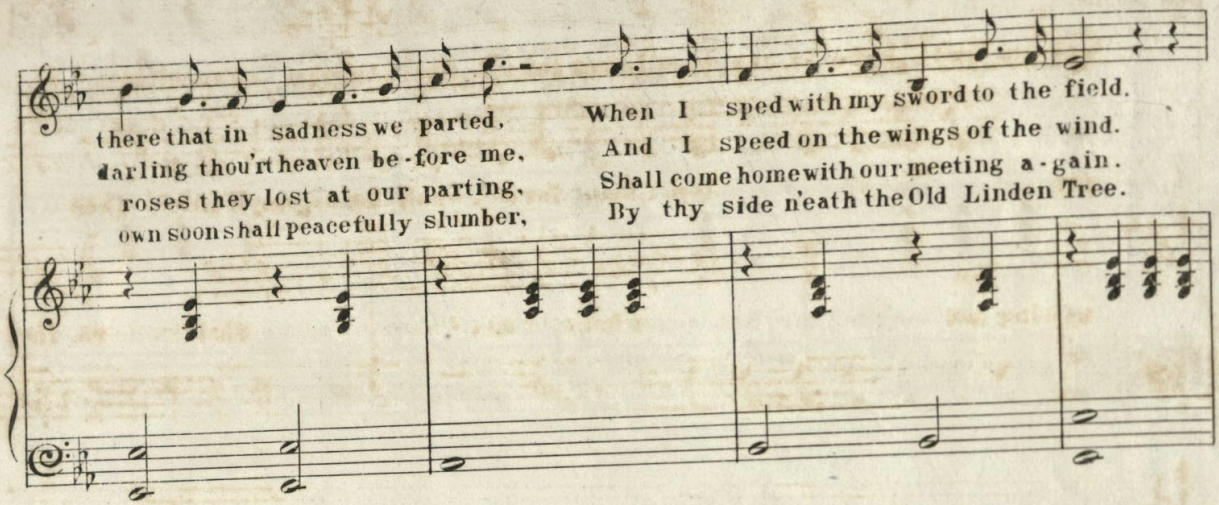
or

Waiting at the OLD LINDEN TREE.

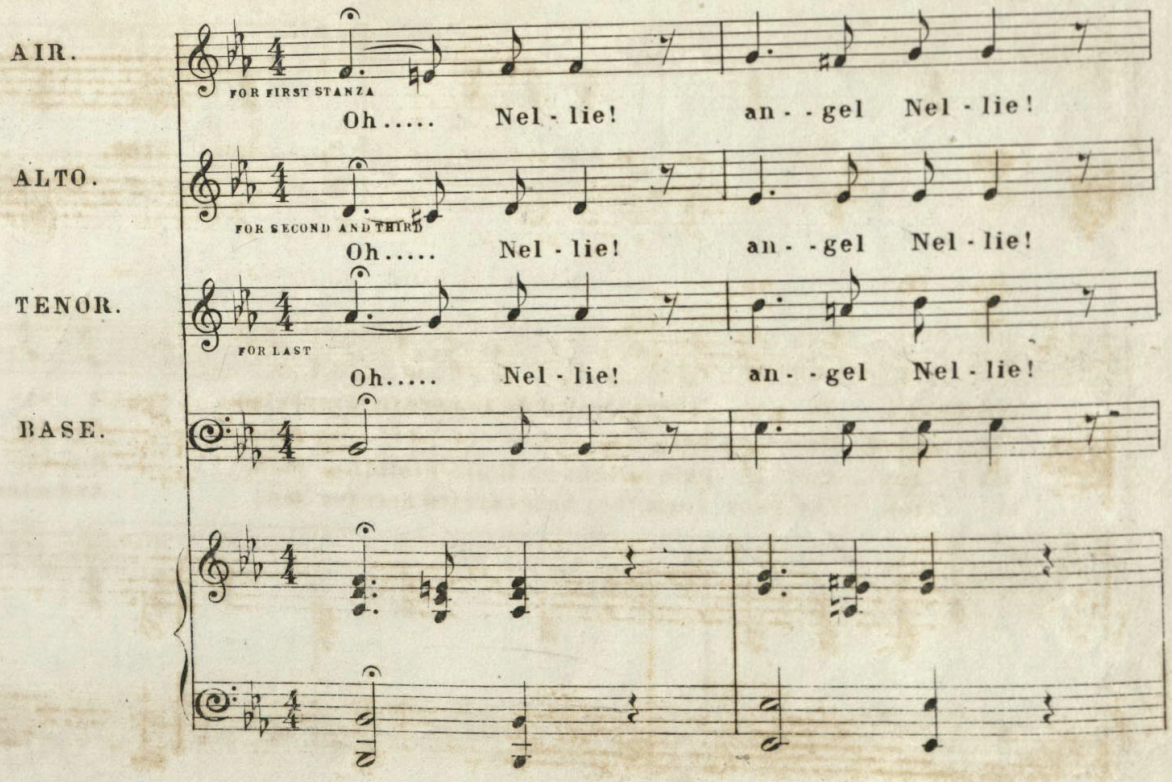
Words and Music by B. R. HANBY.

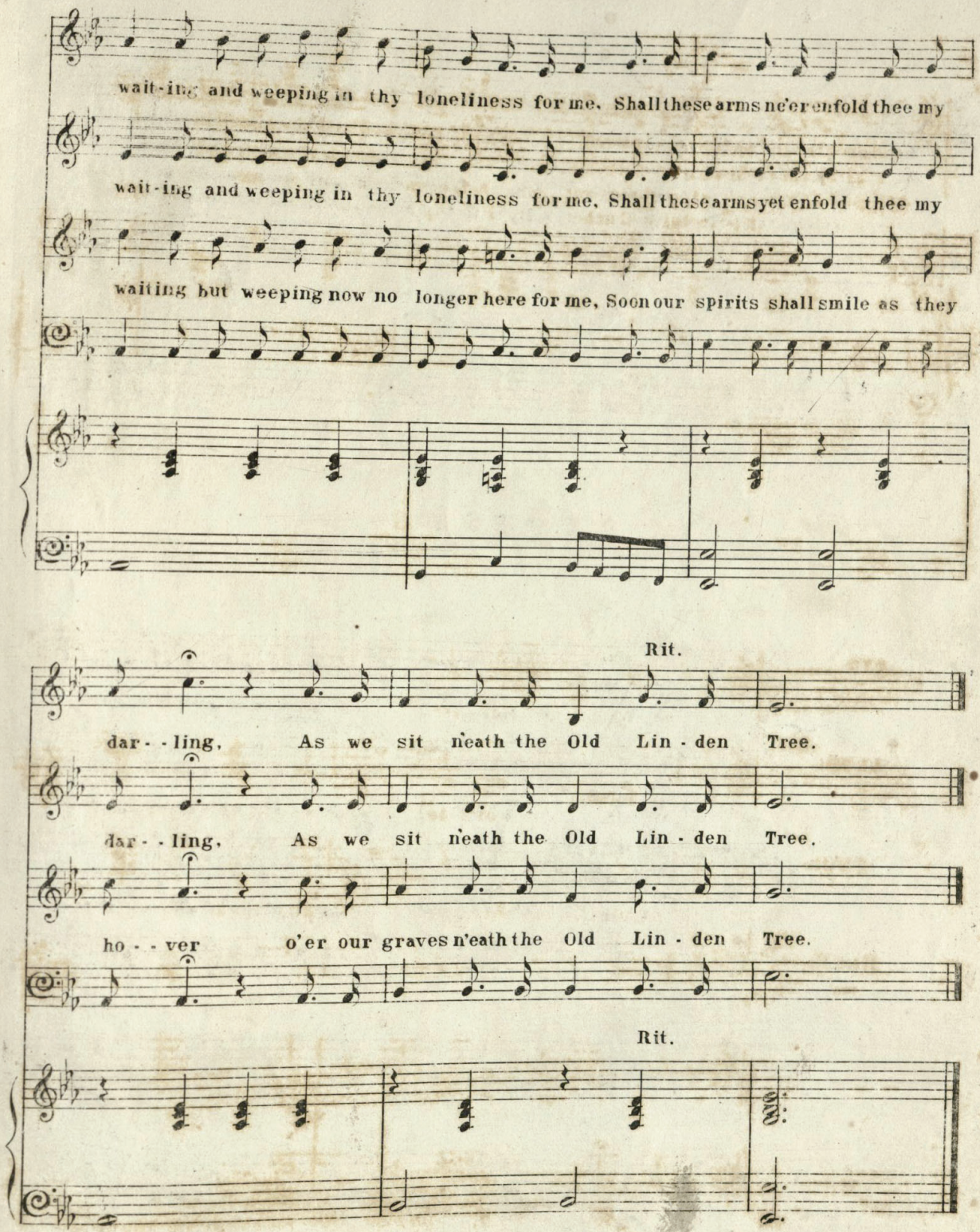



me While I pine in this dun-geon of horrors. Nel-lie
free. Now a shout for my flag and my country. Then a-
see. Soon these arms shall en--fold thee my darling. As we
me As I kneel by thy grave gentle Nel-lie. By thy
weeps neath the Old Lin-den Tree. For t'was there first we met as timid
way to the Old Lin-den Tree. Oh re--membrance of sorrow here I
sit neath the Old Lin-den Tree. Oh thine eye--lids no more shall droop with
grave neath the Old Lin-den Tree. They have heed-ed thy sorrowful pe-
strangers, It was there that our loves were first revealed. It was
fly thee, Thou dark hell stay for-ev-er-more be--hind. Nel-lie
sor--row And thy pale cheeks no lon-ger tell thy pain. For the
ti--tion, Thy poor form they have carried here for me. And mine


there that in sadness we parted,
darling thou'rt heaven be-fore me,
roses they lost at our parting,
own soon shall peacefully slumber,
When I sped with my sword to the field.
And I speed on the wings of the wind.
Shall come home with our meeting a-gain.
By thy side n'eath the Old Linden Tree.

CHORUS


AIR.
FOR FIRST STANZA
Oh..... Nel-lie! an--gel Nel-lie!
ALTO.
FOR SECOND AND THIRD
Oh..... Nel-lie! an--gel Nel-lie!
TENOR.
FOR LAST
Oh..... Nel-lie! an--gel Nel-lie!
BASE.


wait-ing and weeping in thy loneliness for me, Shall these arms ne'er enfold thee my
wait-ing and weeping in thy loneliness for me, Shall these arms yet enfold thee my
waiting but weeping now no longer here for me, Soon our spirits shall smile as they
Rit.
dar--ling, As we sit neath the Old Lin-den Tree.
dar--ling, As we sit neath the Old Lin-den Tree.
ho--ver o'er our graves neath the Old Lin-den Tree.
Rit.

My Lily of the Valley

Song & Chorus

Written & Composed By

D. C. ADDISON.

3

St. LOUIS

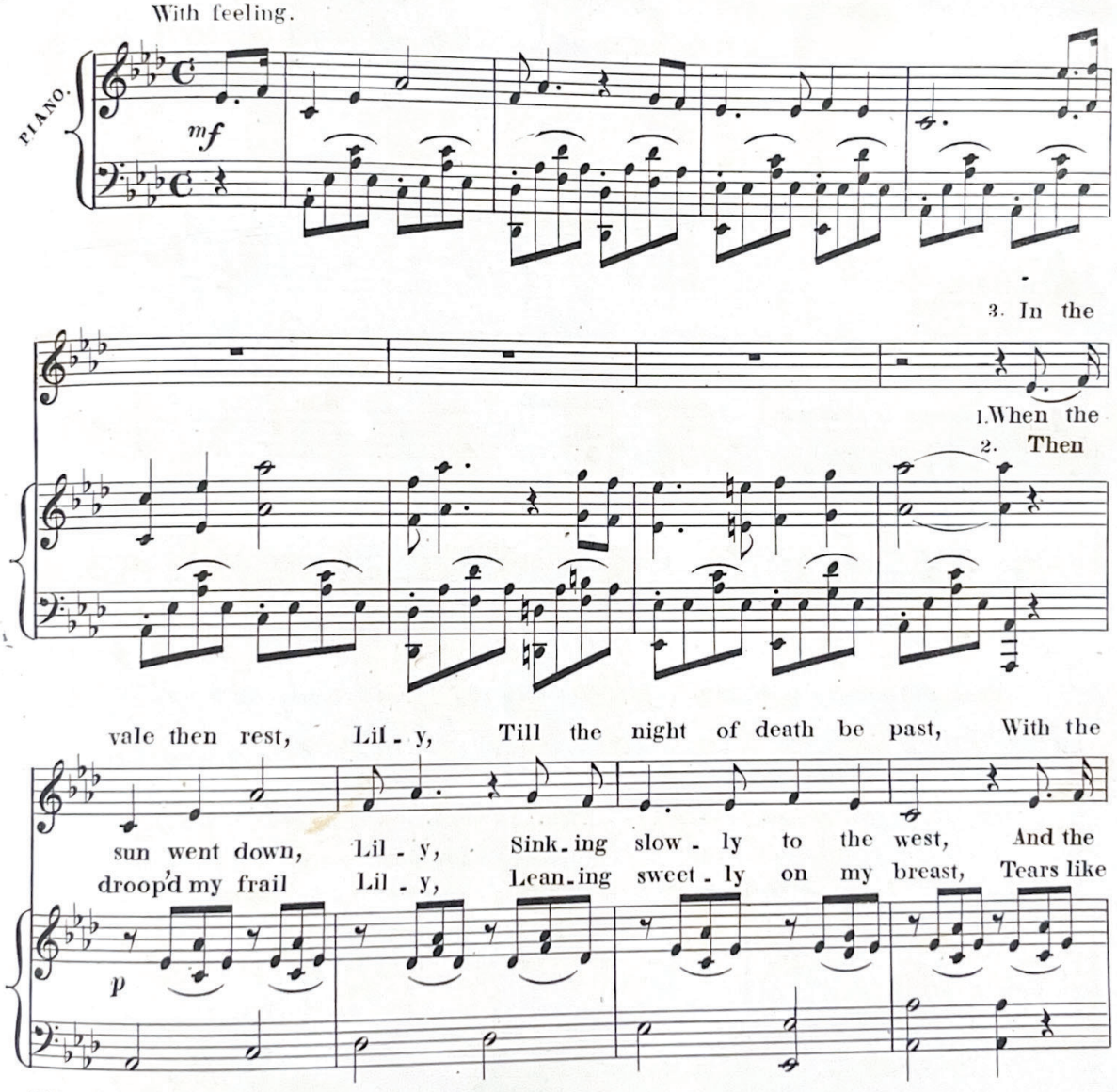
Published by Palmer & Weber 206 N. 5th St.

MY LILY OF THE VALLEY

SONG AND CHORUS.

Written & Composed by D. C. Addison.

With feeling.



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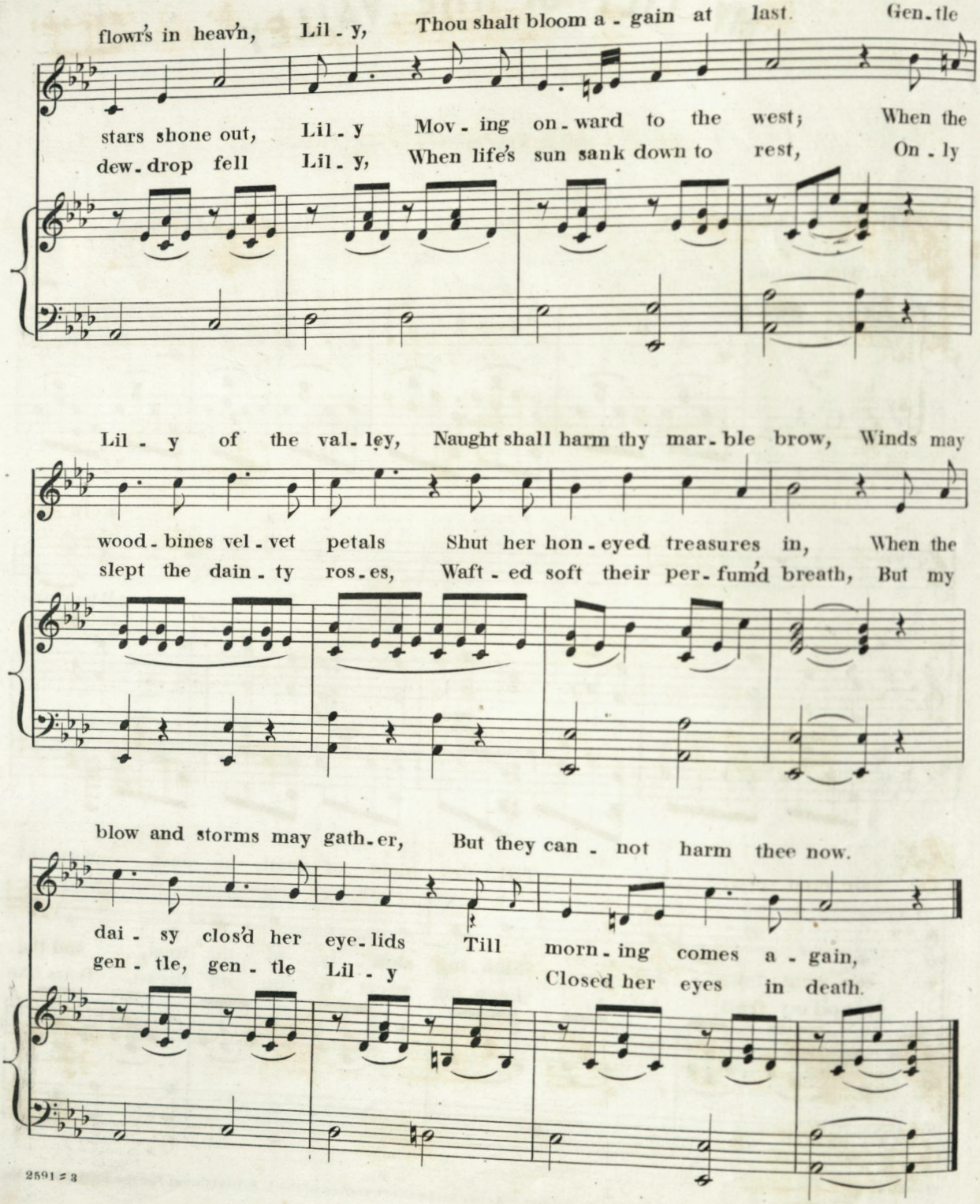
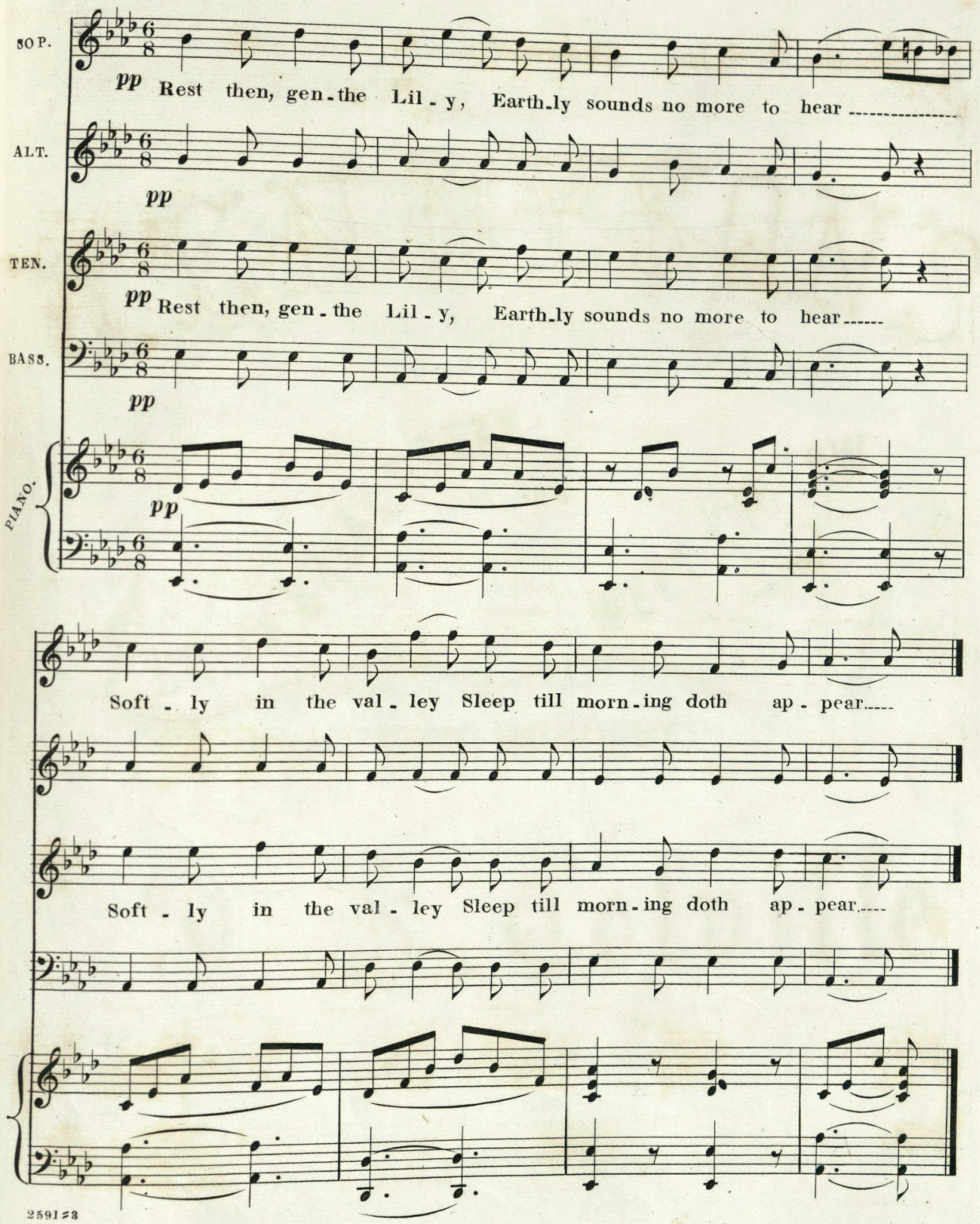
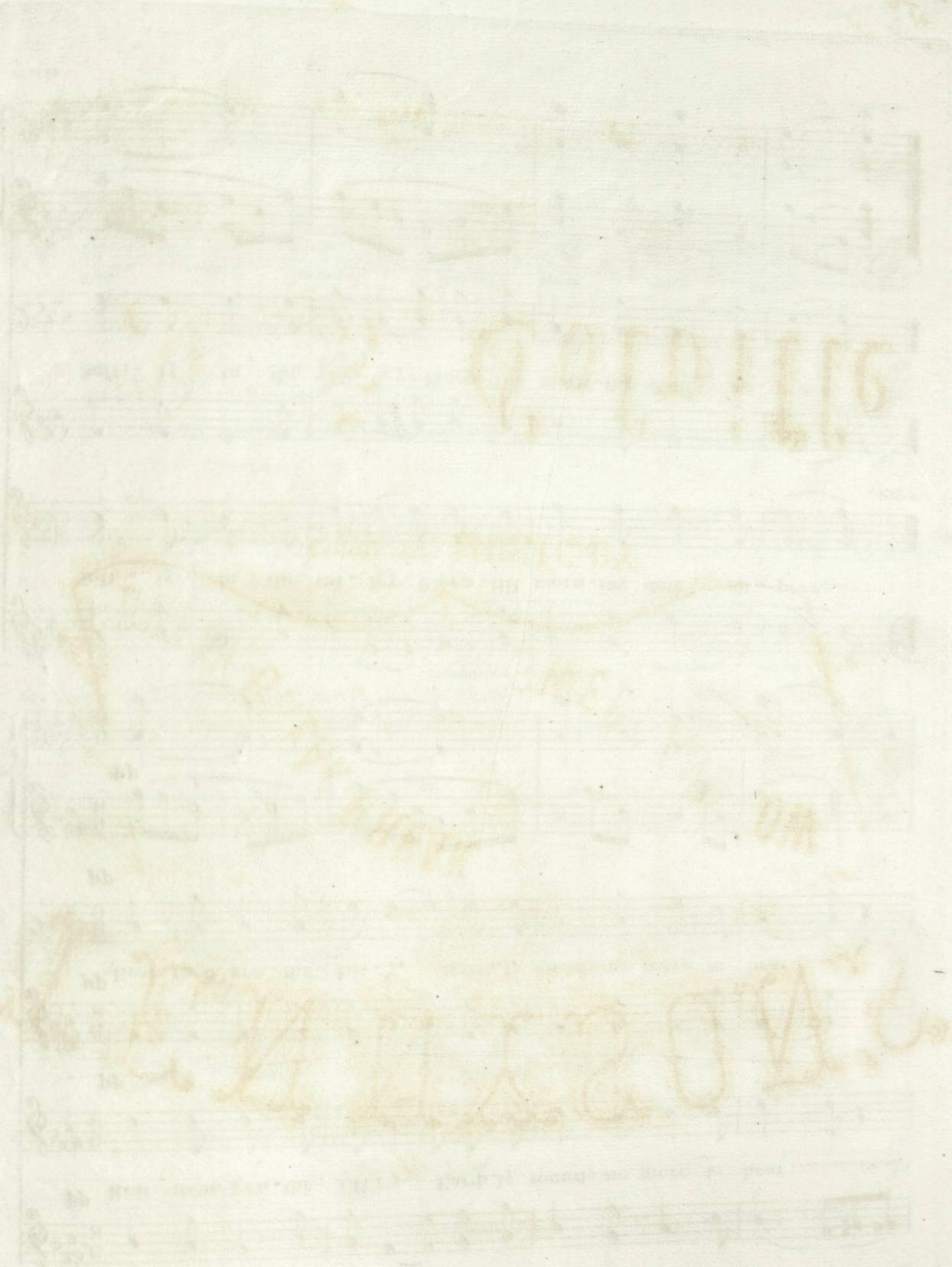
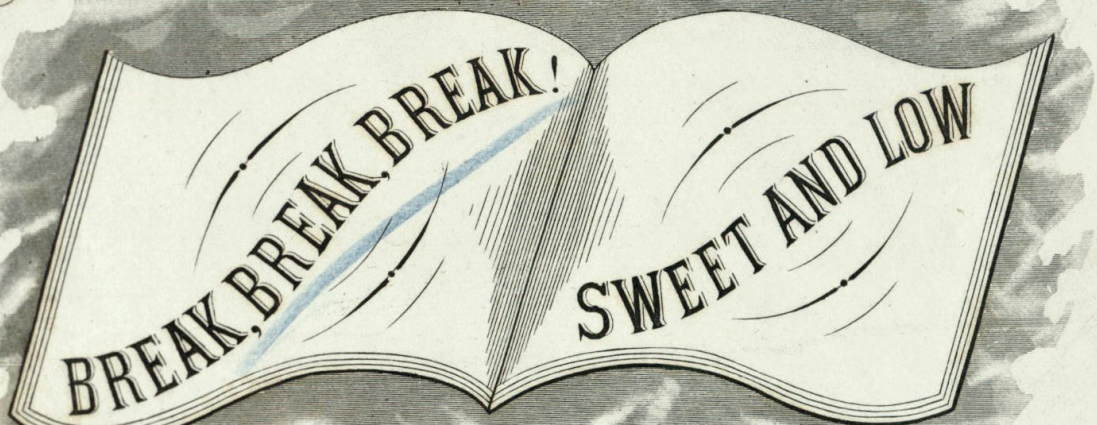

flowr's in heav'n, Lil - y, Thou shalt bloom a - gain at last. Gen - tle
stars shone out, Lil - y Mov - ing on - ward to the west; When the
dew - drop fell Lil - y, When life's sun sank down to rest, On - ly
Lil - y of the val - ley, Naught shall harm thy mar - ble brow, Winds may
wood - bines vel - vet petals Shut her hon - eyed treasures in, When the
slept the dain - ty ros - es, Waft - ed soft their per - fum'd breath, But my
blow and storms may gath - er, But they can - not harm thee now.
dai - sy clos'd her eye - lids Till morn - ing comes a - gain,
gen - tle, gen - tle Lil - y Closed her eyes in death.

Chorus.


SOP.
ALT.
TEN.
BASS.
PIANO.
pp
Rest then, gen - the Lil - y, Earth - ly sounds no more to hear
Soft - ly in the val - ley Sleep till morn - ing doth ap - pear



TENNYSON'S



SET TO MUSIC BY

D. S. Colville

St. Louis Balmer & Weber Publishers

BREAK, BREAK, BREAK!

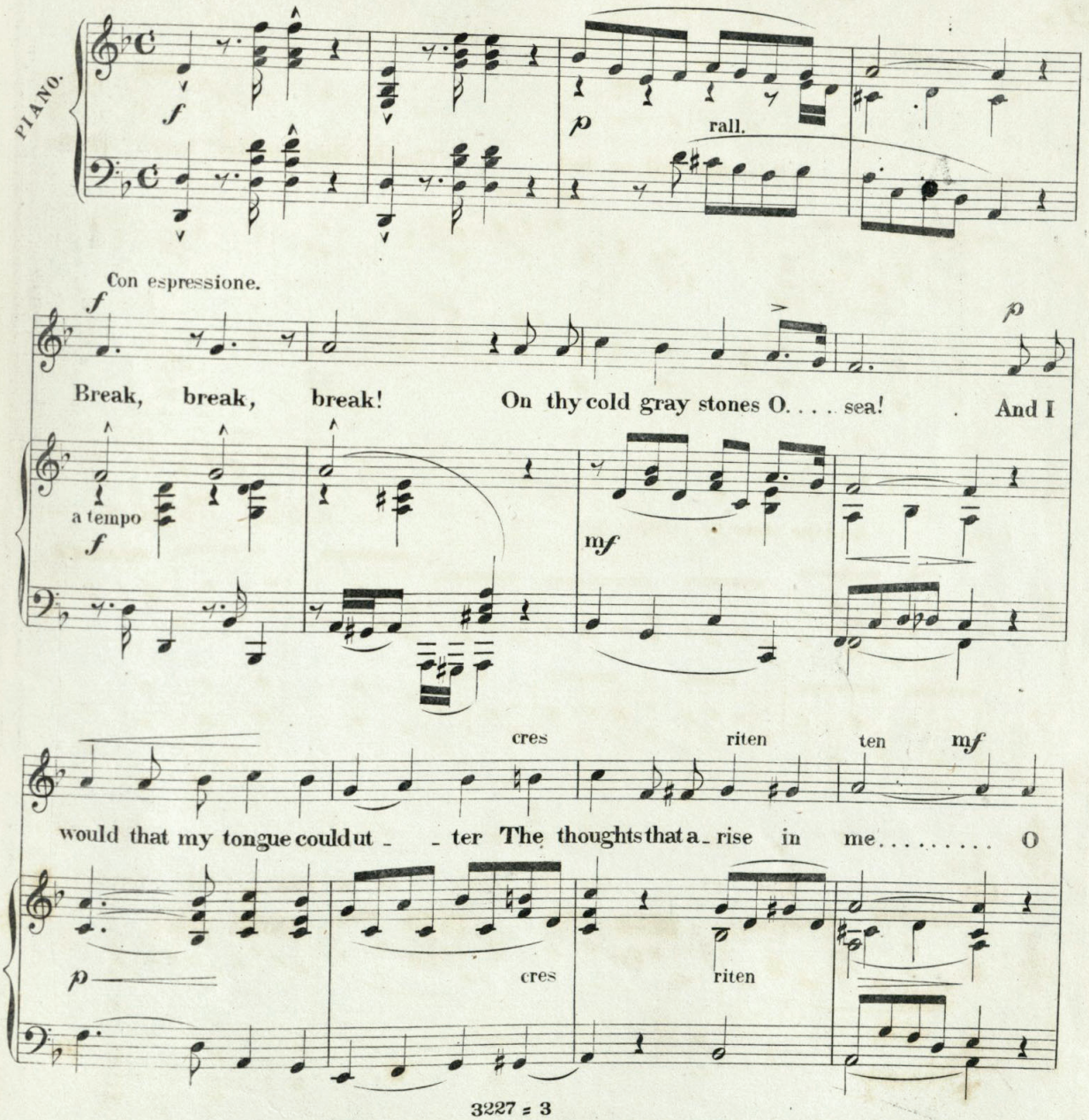
Dedicated

to

MISS EVA FERGUSON

Words by Tennyson. Louisville Ky. Music by. D. F. Colville

Andante assai lento.



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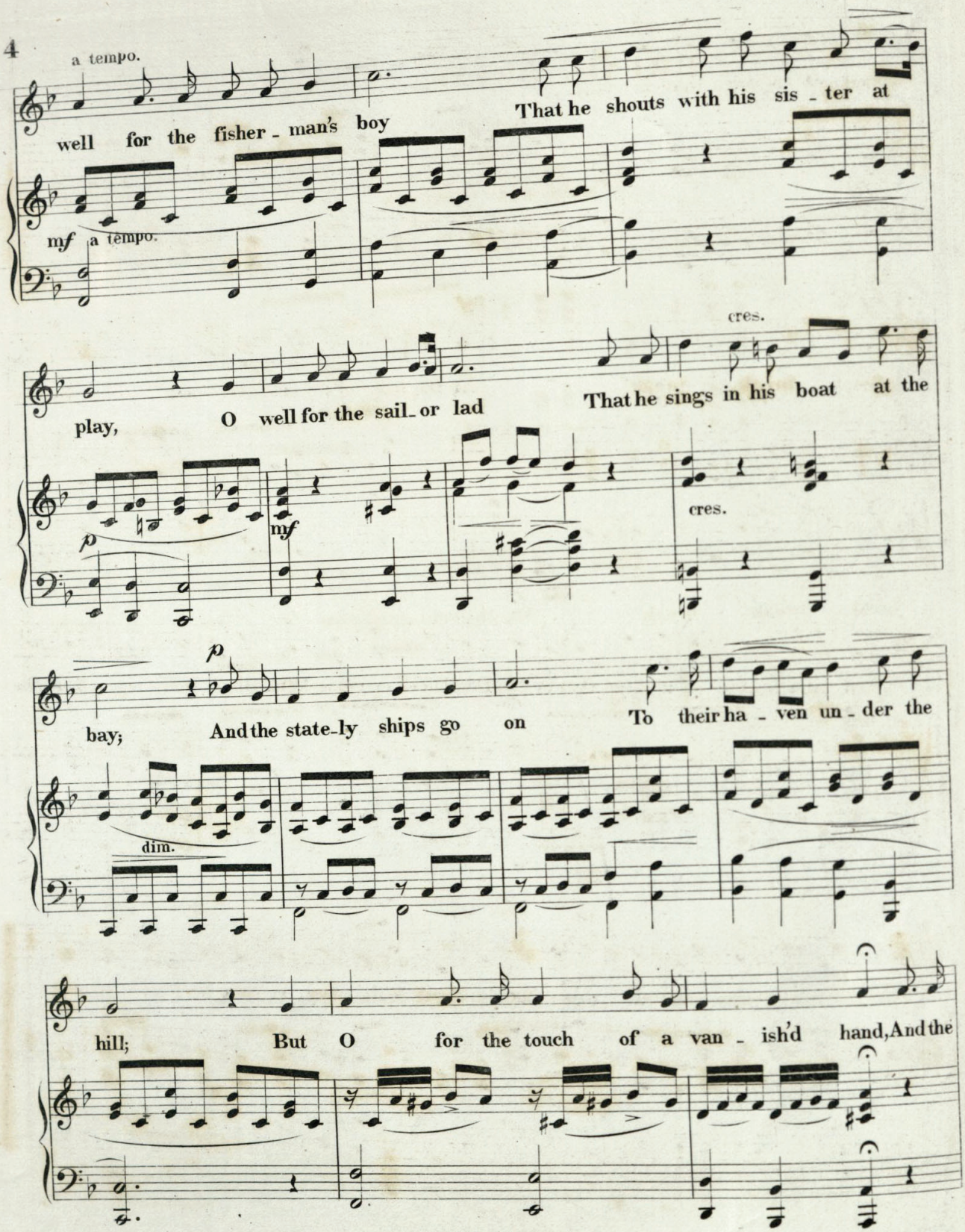
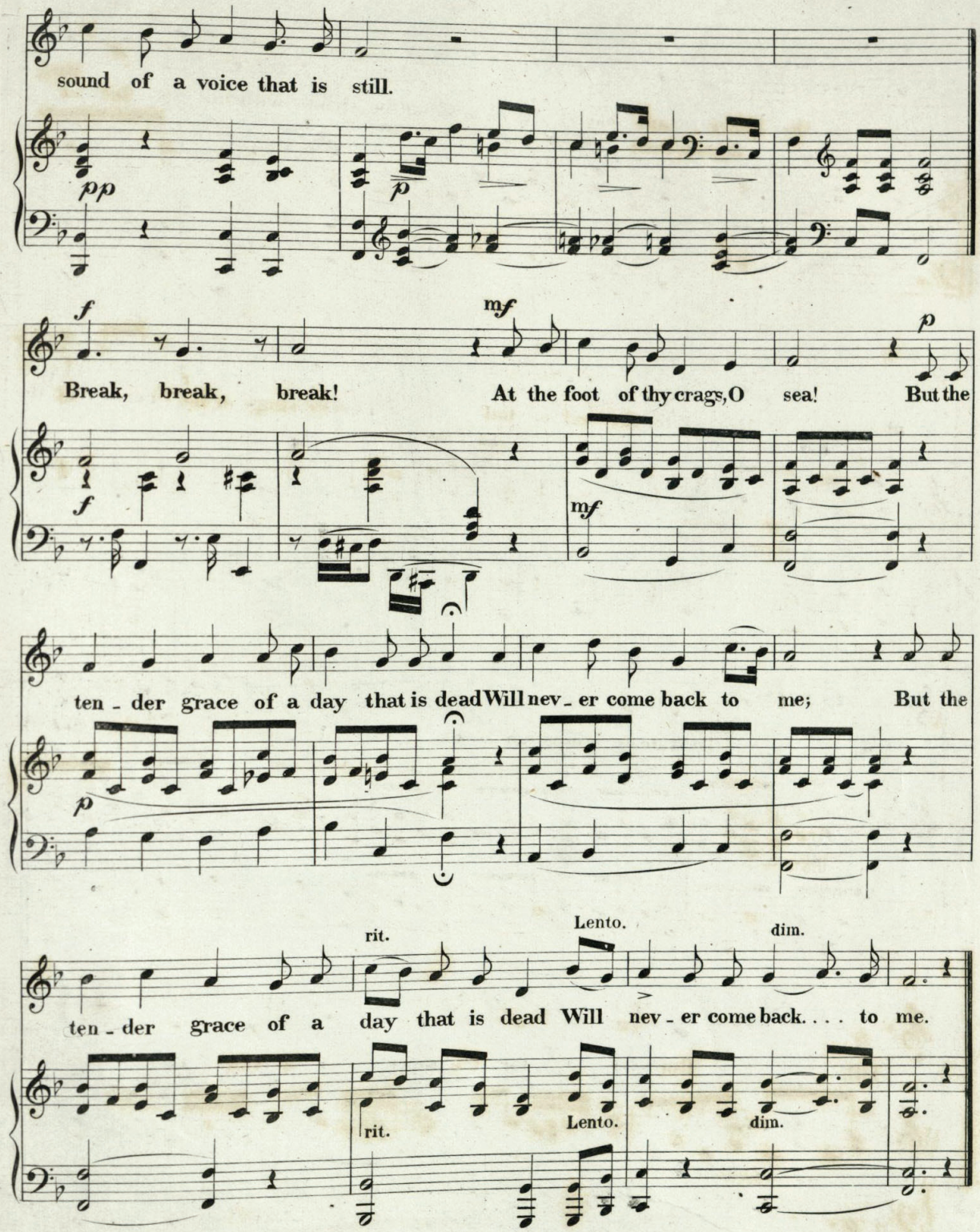

a tempo.
well for the fisher - man's boy
That he shouts with his sis - ter at
mf a tempo.
play, O well for the sail - or lad
That he sings in his boat at the
p
mf
cres.
cres.
bay; And the state - ly ships go on
To their ha - ven un - der the
p
dim.
hill; But O for the touch of a van - ish'd hand, And the


sound of a voice that is still.
pp
p
f
mf
Break, break, break! At the foot of thy crags, O sea! But the
f
mf
p
ten - der grace of a day that is dead Will nev - er come back to me; But the
p
rit.
Lento.
dim.
ten - der grace of a day that is dead Will nev - er come back. . . . to me.
rit.
Lento.
dim.

To Miss Phebie M. Haynes,
Oberlin, O.

TWO BEAUTIFUL BALLADS BY FOLEY HALL.

STILL IN MY DREAMS. No. 1.

EVER OF THEE. No. 2.

21/2

Piano. Guitar.

CINCINNATI, O.
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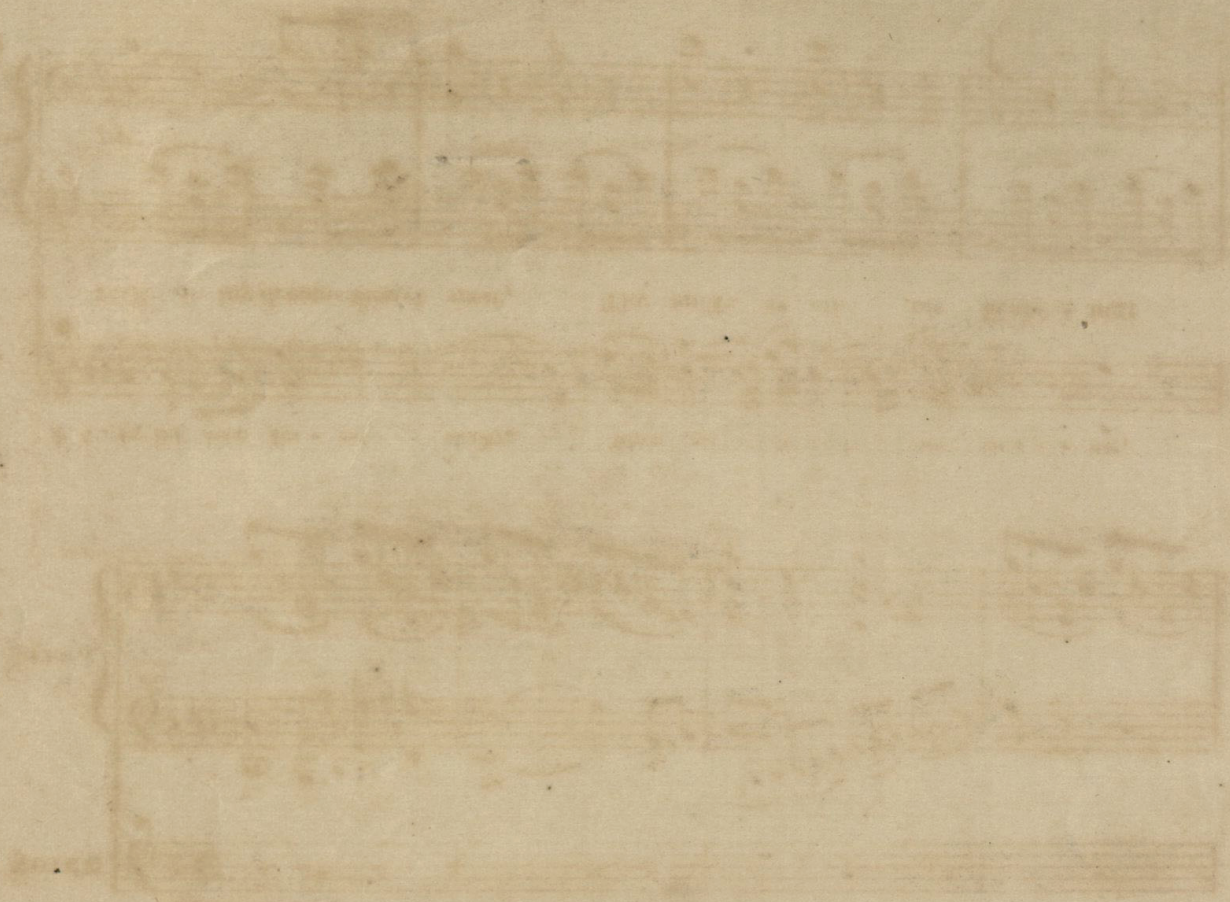
EHRGOTT & FORBRIGER, LITH. CIN. O.

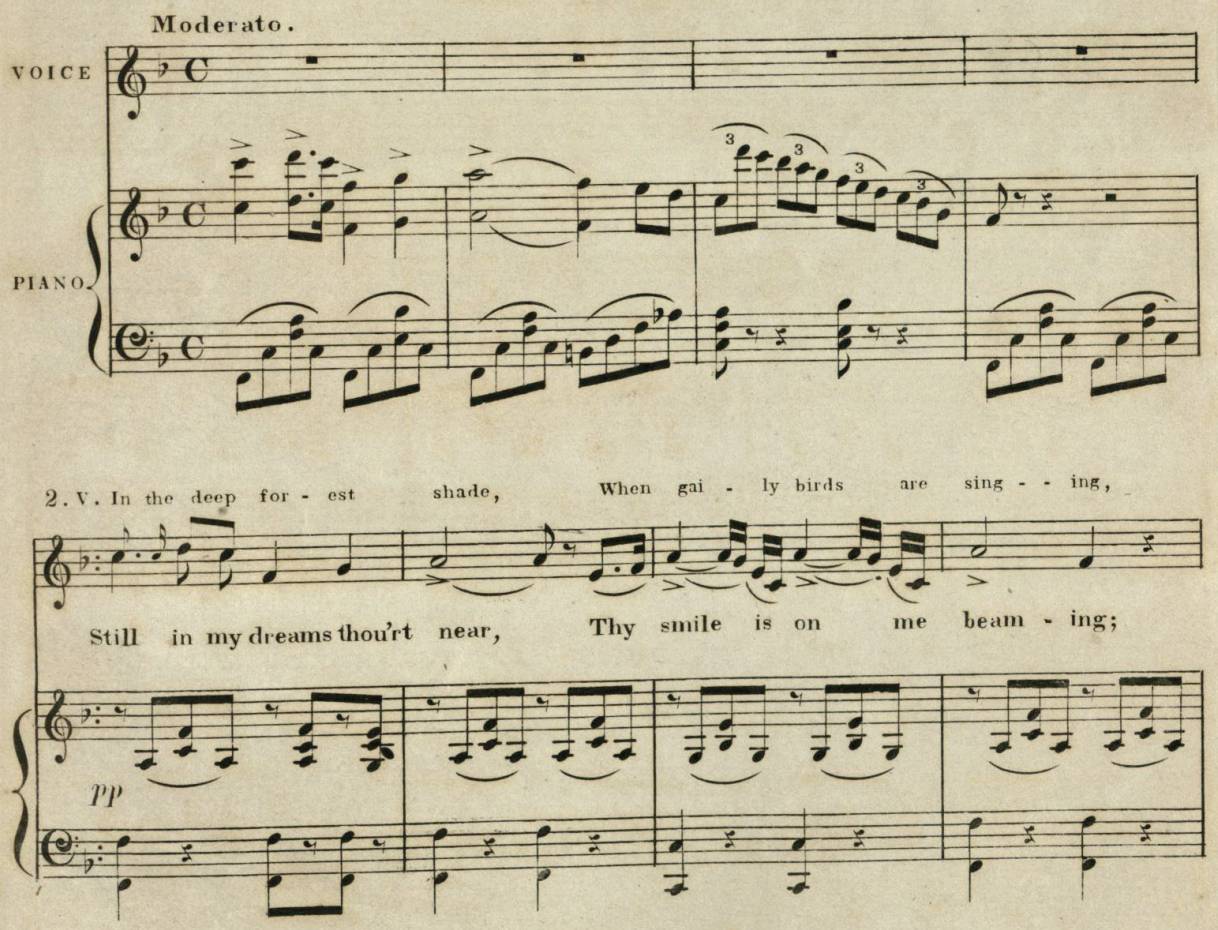


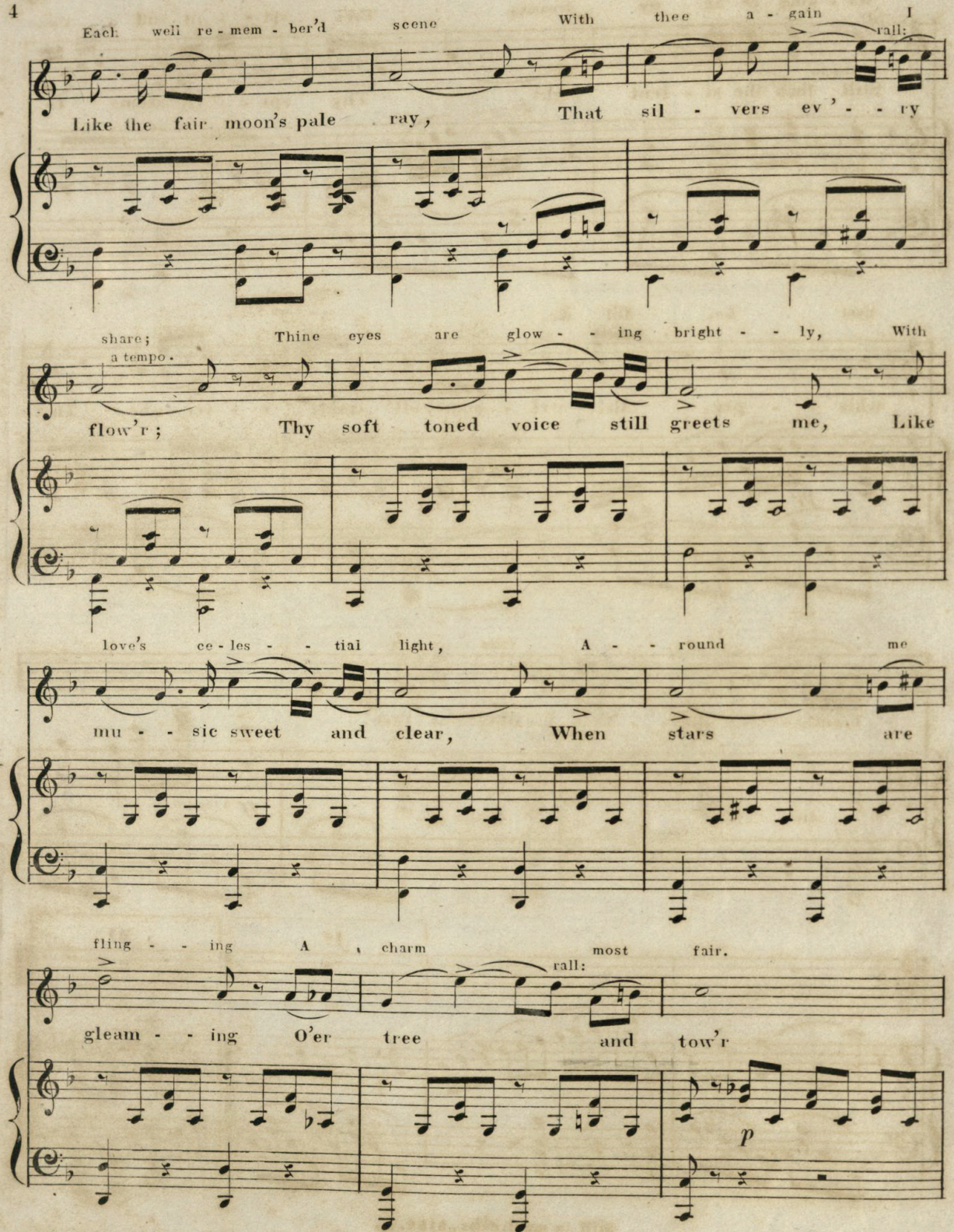
STILL IN MY DREAMS THOU'RT NEAR.

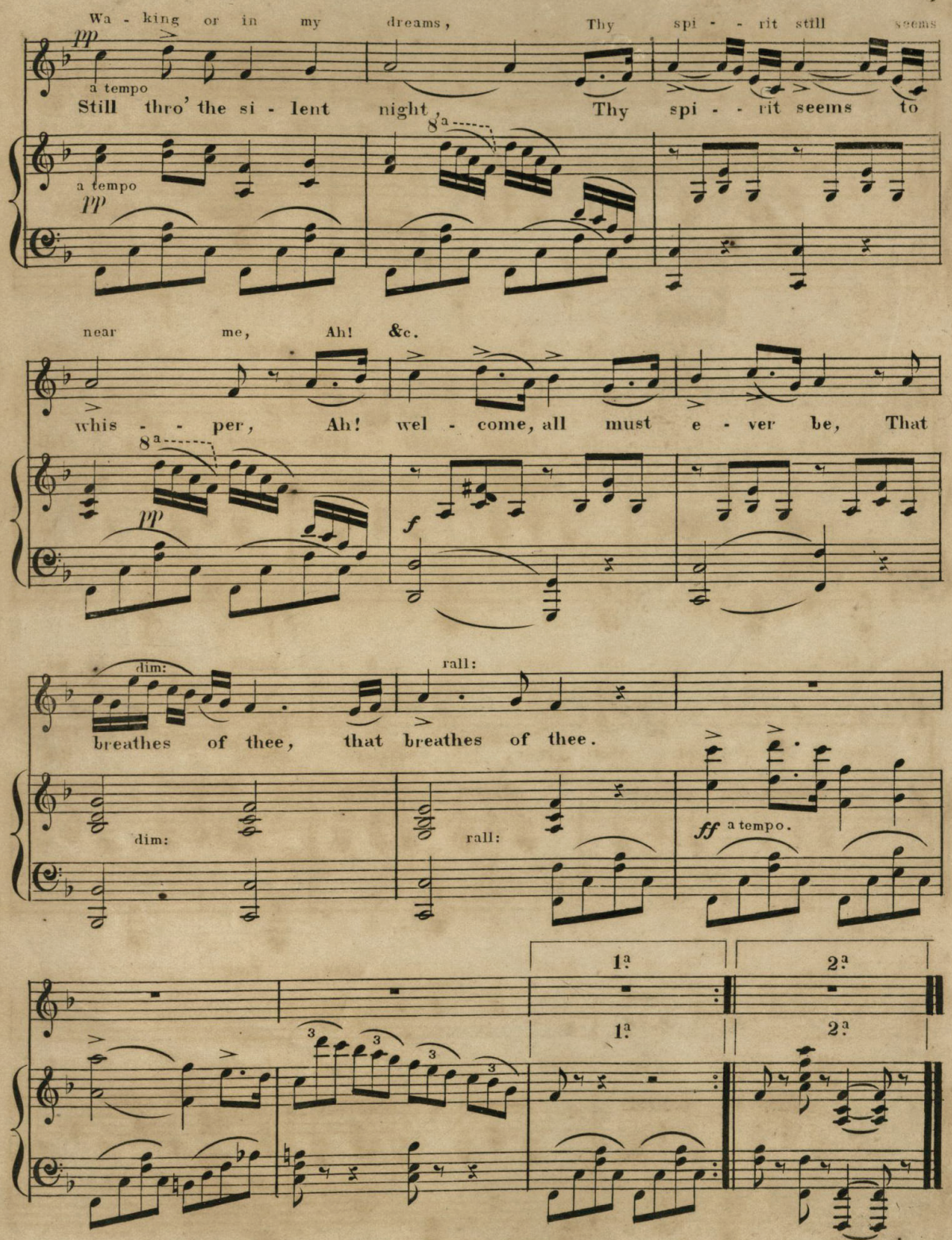
WRITTEN BY GEORGE LINLEY. COMPOSED BY FOLEY HALL.

Author of

EVER OF THEE.




Each well re-mem-ber'd scene With thee a-gain I
rall:
Like the fair moon's pale ray, That sil-vers ev'-ry
share; Thine eyes are glow-ing bright-ly, With
a tempo.
flow'r; Thy soft toned voice still greets me, Like
love's ce-les-tial light, A-round me
mu-sic sweet and clear, When stars are
fling-ing A charm most fair.
rall:
gleam-ing O'er tree and tow'r
p


Wa - king or in my dreams, Thy spi - - rit still seems
pp
a tempo
Still thro' the si - lent night, Thy spi - - rit seems to
a tempo
pp
8a
near me, Ah! &c.
whis - - per, Ah! wel - come, all must e - ver be, That
8a
pp
f
dim:
rall:
breathes of thee, that breathes of thee.
dim:
rall:
ff a tempo.
1a
2a
1a
2a
3
3
3
3

That we may remember the loved who are gone, and be remembered by those who are here.

She Sleeps Beneath the Elms,

SONG AND CHORUS.

"Softly Sing, Love,"

SONG AND CHORUS:

I stand on Memory's Golden SHORE:

SONG AND CHORUS:

BY

J. P. WEBSTER.

3 EACH.

CHICAGO:

Published by ROOT & CADY, 95 Clark Street.

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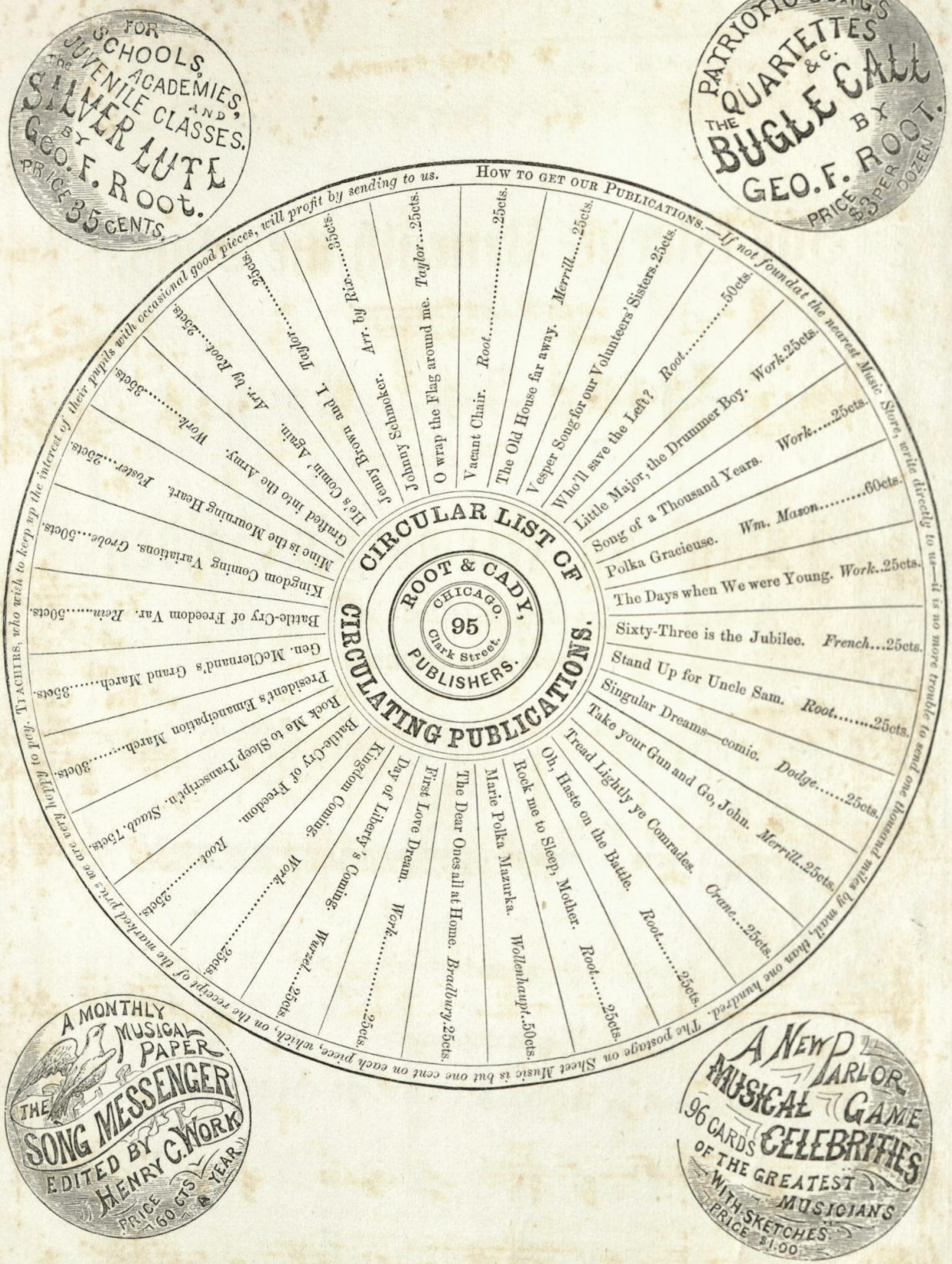
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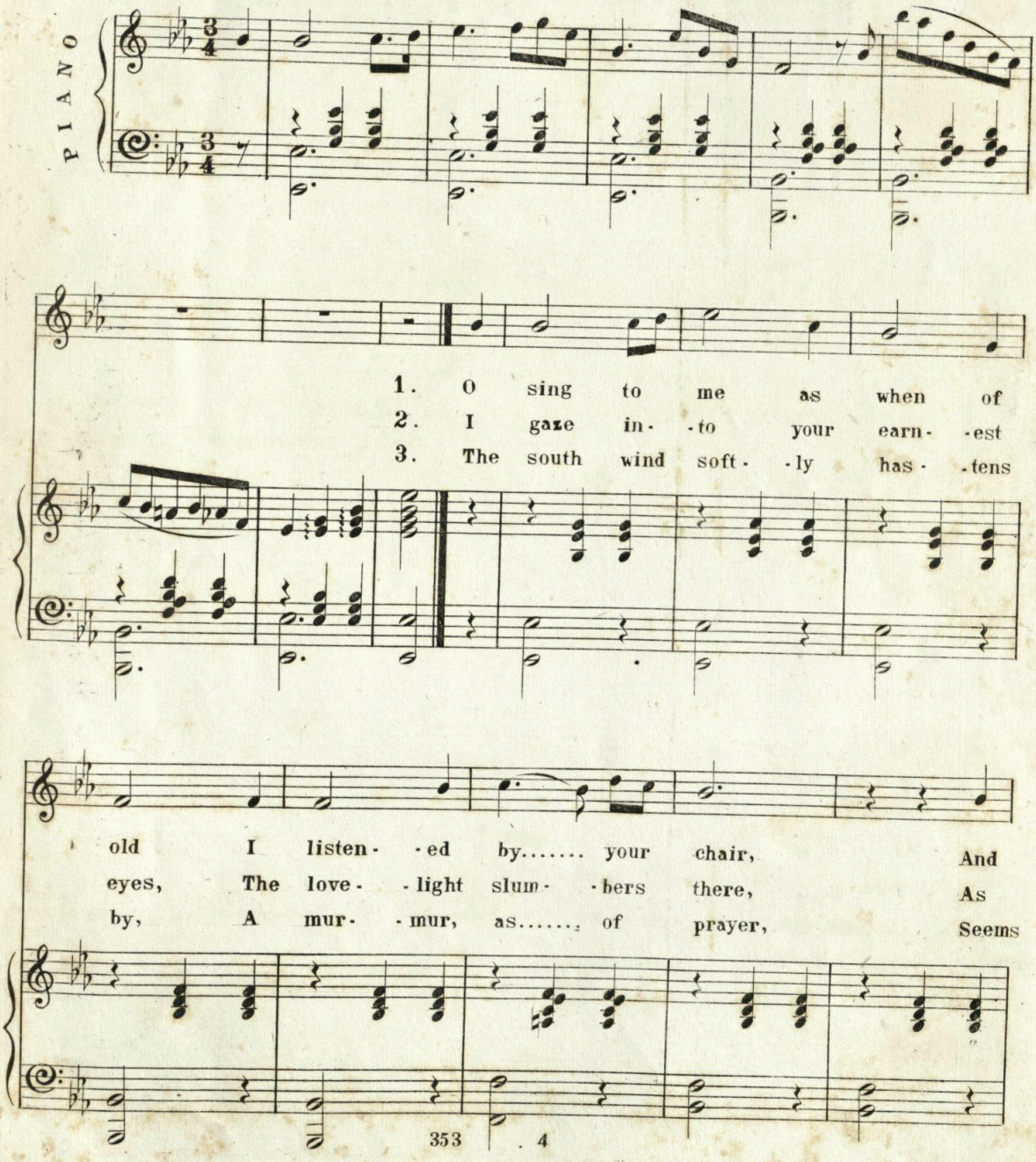
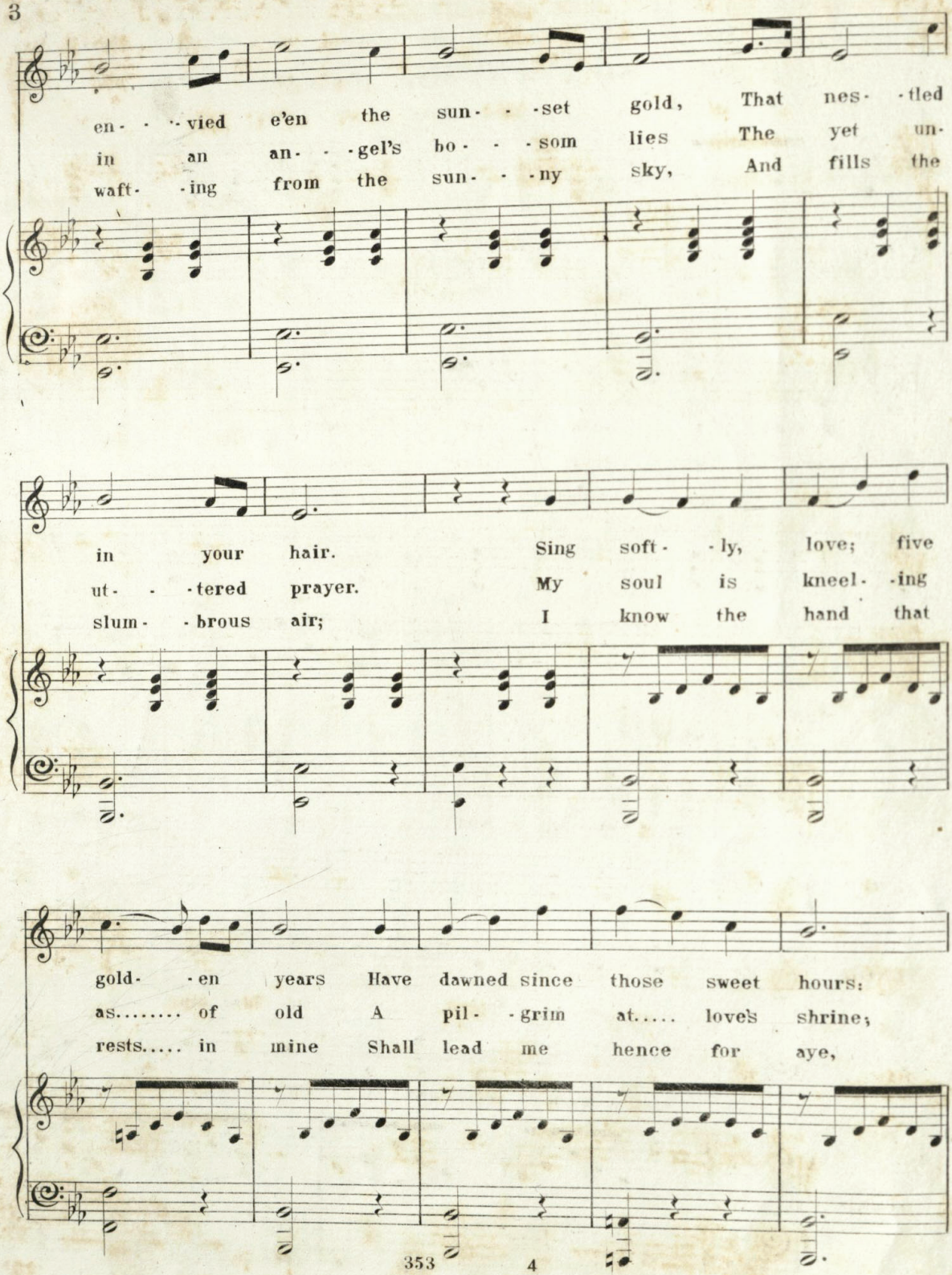
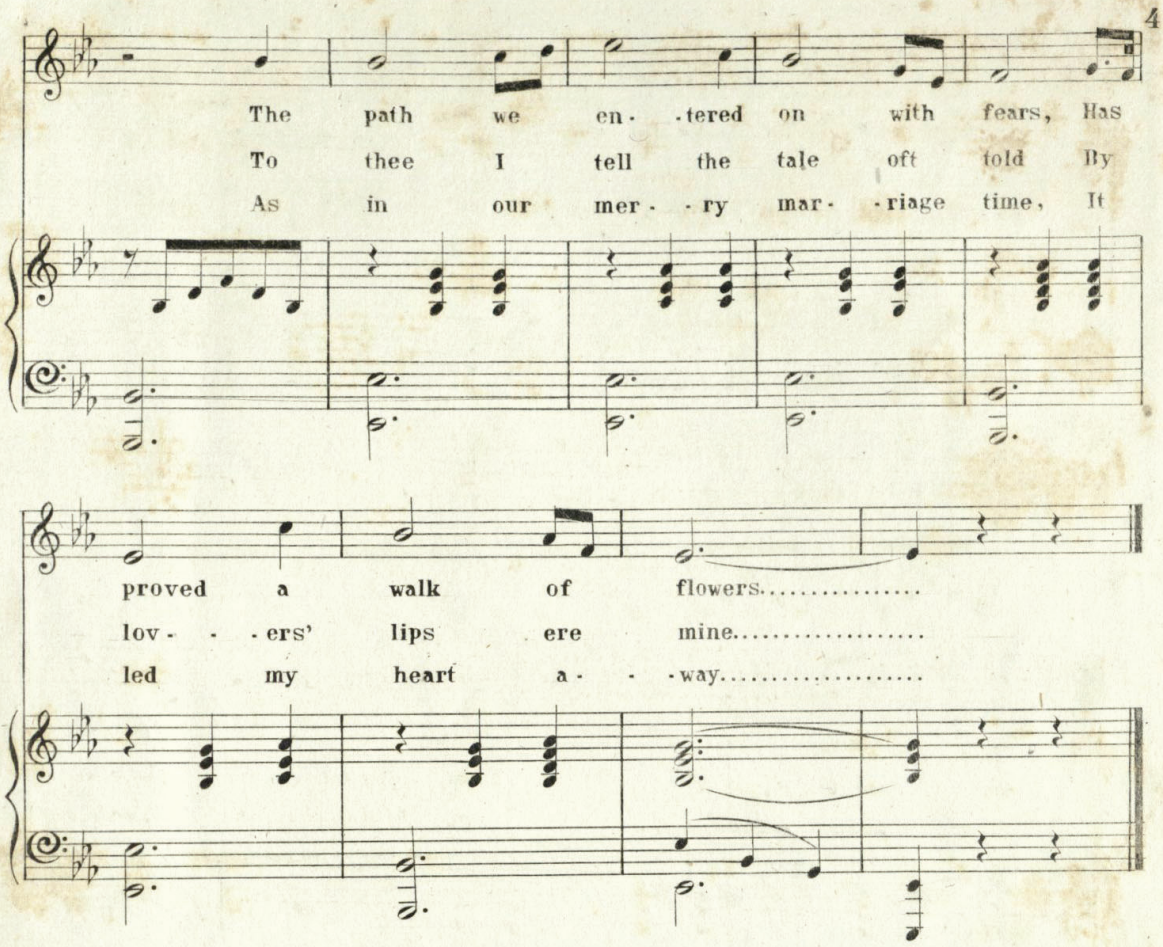
To Mrs. Gertrude C. Bennett.

"SING SOFTLY, LOVE."

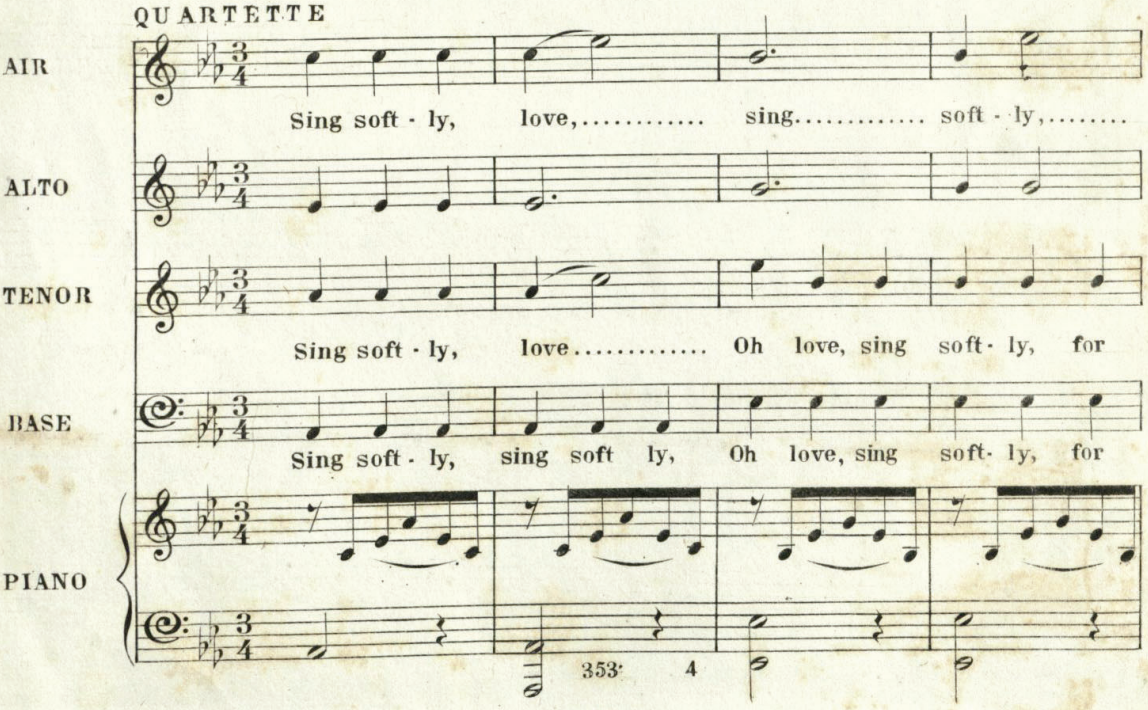
Words by S. FILLMORE BENNETT. Music by J. P. WEBSTER.

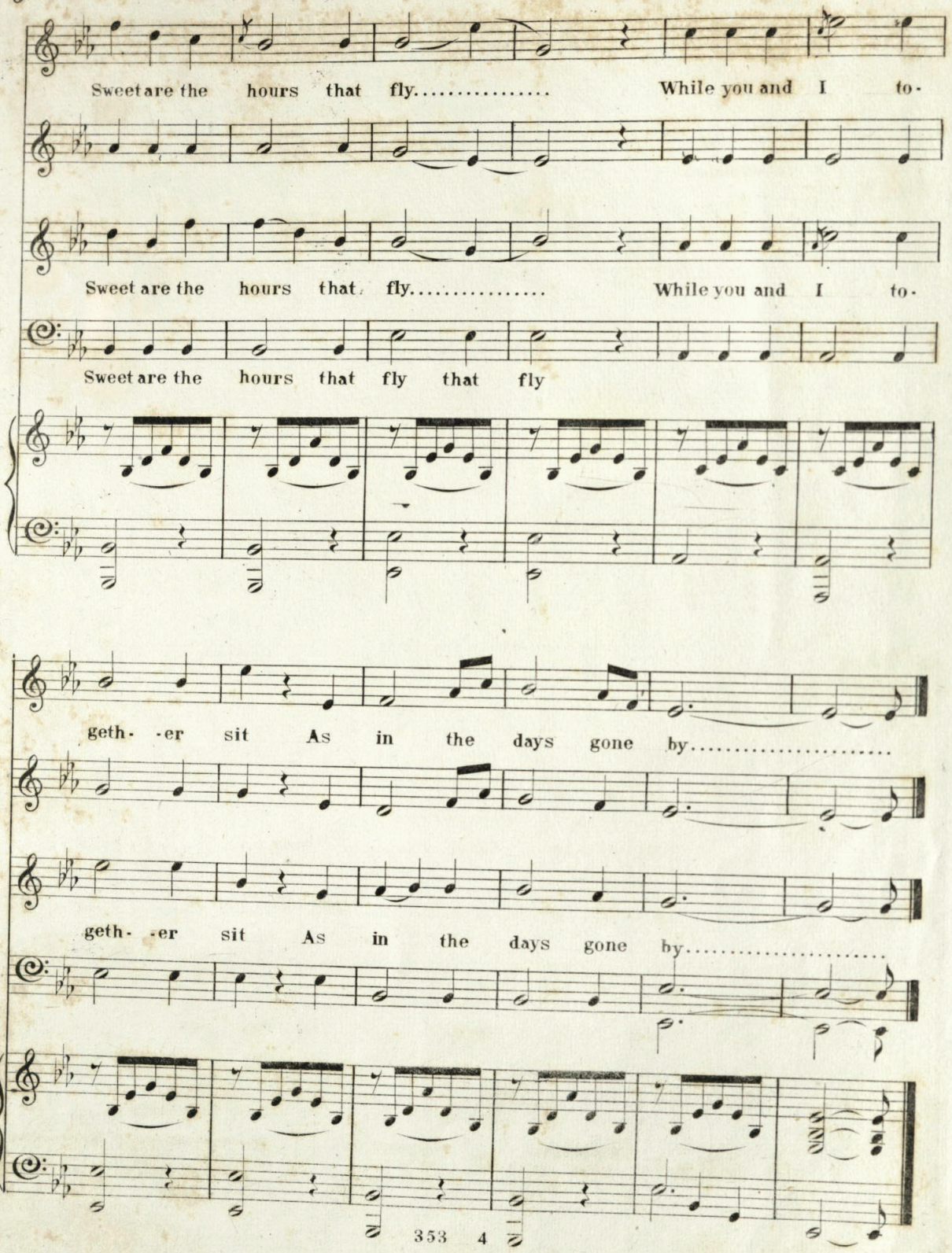



en- - -vied e'en the sun- - -set gold, That nes- -tled
in an an- - -gel's bo- - -som lies The yet un-
waft- -ing from the sun- - -ny sky, And fills the
in your hair. Sing soft- -ly, love; five
ut- - -tered prayer. My soul is kneel- -ing
slum- -brous air; I know the hand that
gold- -en years Have dawned since those sweet hours;
as..... of old A pil- -grim at..... love's shrine;
rests..... in mine Shall lead me hence for aye,


The path we en- tered on with fears, Has
To thee I tell the tale oft told By
As in our mer- ry mar- riage time, It
proved a walk of flowers.....
lov- - ers' lips ere mine.....
led my heart a- - way.....

QUARTETTE


AIR
Sing soft - ly, love,..... sing..... soft - ly,.....
ALTO
TENOR
Sing soft - ly, love..... Oh love, sing soft- ly, for
BASE
Sing soft - ly, sing soft ly, Oh love, sing soft- ly, for
PIANO


Sweet are the hours that fly..... While you and I to-
Sweet are the hours that fly..... While you and I to-
Sweet are the hours that fly that fly
geth- -er sit As in the days gone by.....
geth- -er sit As in the days gone by.....

NEW MUSIC:

PUBLISHED BY

ROOT & CADY,

95 CLARK STREET, CHICAGO.

Corporal Schnapps.

Song and chorus, by HENRY C. WORK; price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, and requires good descriptive powers, in voice, pronounciation, and manner.

Mine heart ish proken into little pits,
I tells you, friend, what for:
Mine schweet-heart, von coot patriotic kirl,
She trives me off mit der war.
I fights for her der battles of te flag—
I schtrikes so prave as I can;
Put now long time she nix remempers me,
And coes mit another man.

Chorus.—Ah! mine fraulein!
You ish so ferry unkind!
You coes mit Hans to Zhermany to live.
And leaves poor Schnapps pehind.

Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. FRISBIE; price 25 cents. Key of A flat (four flats). Ranges to E♭ above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose,
And green be the turf on thy breast;
The glorious stars of our banner shall watch
O'er the graves where our heroes rest.

Sleighing with the Girls.

Song and chorus, by the same author; price 30 cents. Key of B flat (two flats). Ranges to E flat above; rather a quick movement, chorus taxing the rhythmic powers, and requires a clear bright quality of voice.

Round her waist your coat sleeve lingers,
(There's an arm inside, of course,)
While she gaily holds the ribbons,
And drives your fancy horse.
Your heart, oh, how it flutters,
Your head, oh, how it whirls,
One has such funny feelings
When sleighing with the girls.

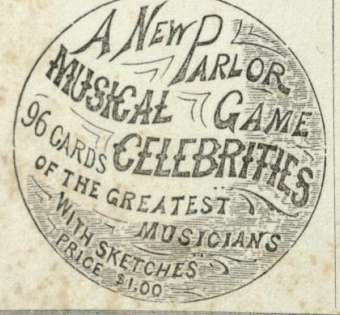
She Sleeps beneath the Elms.

Song and chorus, by J. P. WEBSTER; price 30 cents. Key of A (three sharps). ranges to E above; movement *andante sostenuto*, and requires pure and sympathetic tones. The accompaniment occasionally touches the relative minor.

My darling sleeps beneath the lofty elms,
Where song-birds warble in their leafy homes.

I stand on Memory's golden shore.

Song and quartette, by the same author; price 30 cents. Key of A flat. Ranges to E flat above. Requiring a style of performance similar to the preceding.



I stand on memory's golden shore,
And muse and dream, this autumn night,
Recalling forms that nevermore
Shall bless on earth my weary sight.
I reach in vain to grasp the hands
That beckon from the further side,
Where gleam the shining silver sands—
Where murmurs soft the silver tide.

Sing Softly, Love.

Song and chorus, by the same author; price 30 cents. Key of E flat, (three flats.) Ranges to F above; movement, *moderato*, in triple time. Requires clear tones, modified by true feeling. The bass in the chorus is somewhat marcato, while the other parts are sustained.

Sing softly, love, sing softly,
For swift are the hours that fly—
While you and I together sit,
As in the days gone by.

Maudie Moore.

A song with chorus, by J. R. Thomas; price 25 cents, Key of G (one sharp). Ranges to E above; movement, *moderato*. Requires the sympathetic quality of tone and careful articulation. Accompaniment bringing in some characteristic changes in harmony.

How wildly glad, yet sweetly sad,
Come back the darling days of yore;
When first I knew how tried and true,
Could be the heart of Maudie Moore.

Lottie in the Lane.

A ballad, by the same author; price 25 cents. Key of D (two sharps). Ranges to E above; movement, *allegretto*. Calls for neatness in articulation, and joyfulness in tone, together with considerable skill in the accompaniment.

The sun was going down to rest.
Behind the woody hill;
The sky was all in crimson drest,
And silent was the mill.
Upon the breeze, a gentle sound
Was wafted o'er the plain,
And soon with fairy step and bound,
Came Lottie down the lane.

One by One.

Song, by the same author; price 25 cents. Key of G. Ranges to D above and, by choosing notes, to G below. Is graceful and flowing in movement, and requires good taste and appreciation to like it and perform it. The author says of it: "This is a song after my own heart."

One by one the sands are flowing,
One by one the moments fall—
Some are coming, some are going—
Do not strive to grasp them all.

Angel Mary.

Duet and chorus, by J. M. HUBBARD; price 50 cents. Key of A♭. Ranges to E; movement, *moderato*. Requires pure and blending voices, is of moderate difficulty as to chorus and accompaniment.

Oh my Mary! angel Mary!
Soul of truth and tenderness,
Never more this aching bosom
Gentle head as thine shall press.

Love, Sweet Love is Everywhere.

Song, by the same author; price 40 cents. Key of B flat (two flats). Ranges to G above; is in triple time; movement, *allegretto*, and has a good deal of modulation in the accompaniment which is quite difficult.

Why should the earth grow old with care?
While love, sweet love, is everywhere.

Beautiful Child of Song.

Solo, by S. C. FOSTER; price 25 cents. Key of D minor (one flat). Ranges to F above. Six-eight time. Beautiful changes to major in the harmony, accompaniment moderately difficult.

Come, for the spell of a fairy,
Dwells in thy magical voice.

Will you come to meet Me, Darling.

Song and quartette, by G. F. ROOT; price 25 cents. Key of E flat (three flats). Ranges to E flat above; movement, *andantino*; accompaniment simple in the rhythm, but somewhat changeful and peculiar in harmony. In the chorus the melody is sustained and the other voices marcato in the first half—all joining together in the close.

When my feet have grown too weary,
Farther on to press their way,
When my spirit waits the bidding
To be severed from its clay,
I shall need some hand to guide me
O'er the dark and flowing tide;
Will you come to meet me, darling,
When I reach the river side?

Ah, He kissed Me when He left Me.

Song and chorus, by Lillia Dowling. Key of E flat. Ranges to E flat above. Beautiful rhythmic movement, and plaintive and touching in the melody.

Ah he kissed me when he left me,
And his parting words remain
Treasured deep within my bosom,
"Dearest, we shall meet again."

Will you wed me now I'm lame, love.

Song and chorus, by Avanelle L. Holmes. Key of G; movement, *moderato*. Ranges to D. Somewhat marchlike in movement. The last verse only is subjoined. In the first three he is rather discouraged.

What, your eyes are full of tears, love,
And your lips are trembling too,
And you turn your blushing cheek, love,
From my long and earnest view—
Can I hope? ah, no! the thought is vain, love,
But the hand! why comes it near?
And those murmured words—O joy, love,
They have banished every fear.

All Hail to Ulysses.

Song and chorus in honor of General Grant, by Chas. Haynes; price 25 cents. Key of B flat. Ranges to F above. Bold movement, and requires trumpet tones.

All hail to Ulysses, the patriot's friend—
The hero of battles renowned;
He has won the bright laurel,
Its garland he wears;
And his name thro' the world we will sound.

Who'll Save the Left?

A scene in the battle of Murfreesbro, by Geo. F. Root; price 50 cents. Good for baritone or tenor singers with strong voices that possess declamatory and descriptive powers. The accompaniment requires a strong hand, on account of the long tremolo with which the piece commences.

Over the stream they went into the fight,
Cutting their way on the left and the right.

Babylon is Fallen.

Song and chorus, by Henry C. Work; price 25 cents. Some singers have told us that they preferred this song to its companion—"Kingdom Coming." It certainly becomes more and more appropriate as the strongholds of the South fall into our hands, and the soldiers of "African descent" join in the fight.

Look out dar now! we'se a gwine to shoot!
Look out dar, don't you understand?

Johnny Schmoker.

A chorus arranged by B. F. Rix; price 50 cents. All say that for a company of singers, whether young or old, nothing of its kind has ever been published like this. It contains the most irresistible fun, both of song and motion, while at the same time it is unexceptionable in all respects.

Rub a dub a dub das ist mein drummel,
Pilly willy wink das ist mein fifle,
Tic nic noc das ist triangle,
Bom, bom, bom das ist mine trombone, &c.

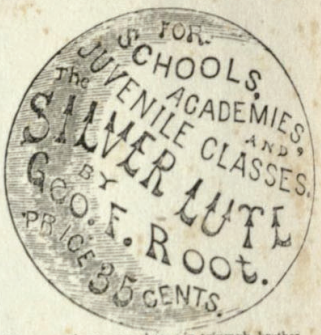
Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 25 cents. Key of B♭. Tender and beautiful.

Just before the battle, mother,
I am thinking most of you,
While upon the field we're watching,
With the enemy in view;
Comrades brave are round me lying,
Fill'd with thoughts of home and God,
For well they know that on the morrow
Some will sleep beneath the sod.

Sleeping for the Flag.

Song and chorus, by Henry C. Work; price 25 cents. Touching and tender, of deep interest to those whose brothers are resting on the battle field.



When our boys come home in triumph, brother,
With the laurels they shall gain;
When we go to give them welcome, brother,
We shall look for you in vain.
We shall wait for your returning, brother,
Though we know it cannot be;
For your comrades left you sleeping, brother,
Underneath a southern tree.

O, come you from the battle field?

A dialogue duet, for soprano and tenor, by Geo. F. Root; price 25 cents. This is a scene between a soldier who, during his three years' absence, has changed from a boy to a man, and his old mother who does not at first recognize him. This is found interesting and effective either in concert or parlor.

"O come you from the battle-field, and soldier can you tell
About the gallant Twentieth, and who are safe and well?
Oh, soldier! say my son is safe, for he is all my care,
And you shall have a mother's thanks, a widow'd mother's prayer.

The Old Brown Cot.

Song and chorus, by T. H. Tanner; price 25 cents. A beautiful poetic and musical description of many a "dear old home." These words are set by some other person. Should you write for this, specify Tanner's copy.

It stood beside the running brook,
Whose waters turned'd the noisy mill,
And close beneath the tall old oak,
That nodded on the sloping hill.
The woo-bine creeping o'er the walls;
The sunshine on the grassy plot;
How beautiful were they to me.
When home was in that old brown cot.

Daisy Deane.

Song and chorus, by J. R. Murray; price 25 cents. Fresh and beautiful as the "meadow and the flowers," that our young soldier so pleasantly describes—a very sweet though simple melody.

'Twas down in the meadows, the violets were blowing,
And the spring-time grass was fresh and green:
And the birds by the brooklets their sweet songs were singing
When I first met my darling Daisy Deane.

Within the sound of the Enemy's Guns.

A remembrance of Gettysburg. Music by Geo. F. Root; price 50 cents. For a base voice, with *obligato* accompaniments, about as difficult as the "Ivy Green," and in something of the same style.

Within the sound of the enemy's guns,
Within their sound are we:
A gallant band of patriot sons,
Fighting the battles of Liberty.

To Miss Lotta Crabtree.

LOTTA

EHRGOTT, FORBRIGER & CO., LITH., CINCINNATI.

POLKA

5

BY

TH. REMLAB.

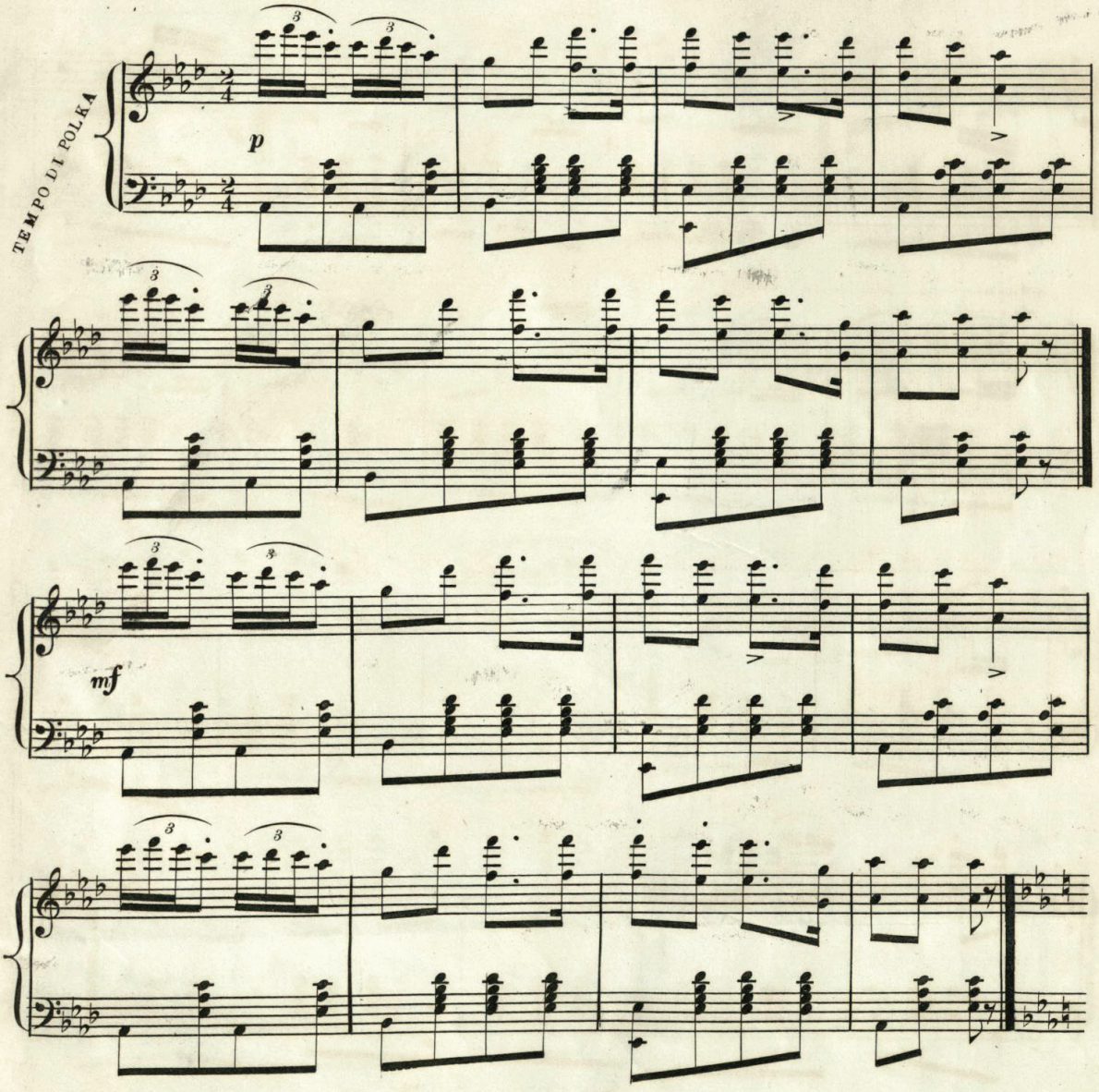
ST LOUIS, MO.

Published by BALMER & WEBER, No 209 North 4th St.

Entered according to Act of Congress in the year 1867 by Balmer & Weber in the Clerks Office of the U.S. District Court for the Eastern Dist. of Missouri.

LOTTA POLKA

COMPOSED BY THERESA REMLAB.



1675 ≠ 3

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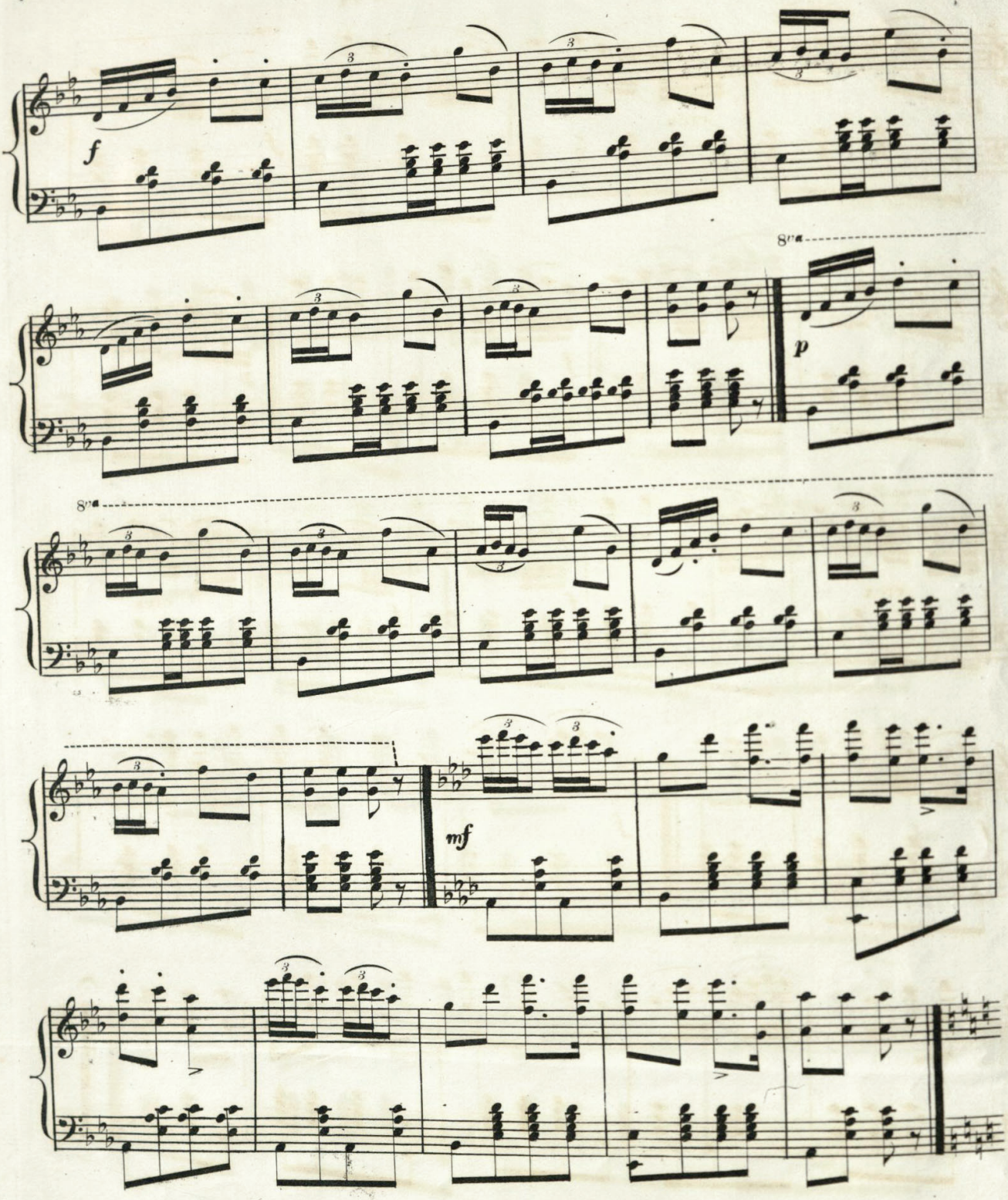
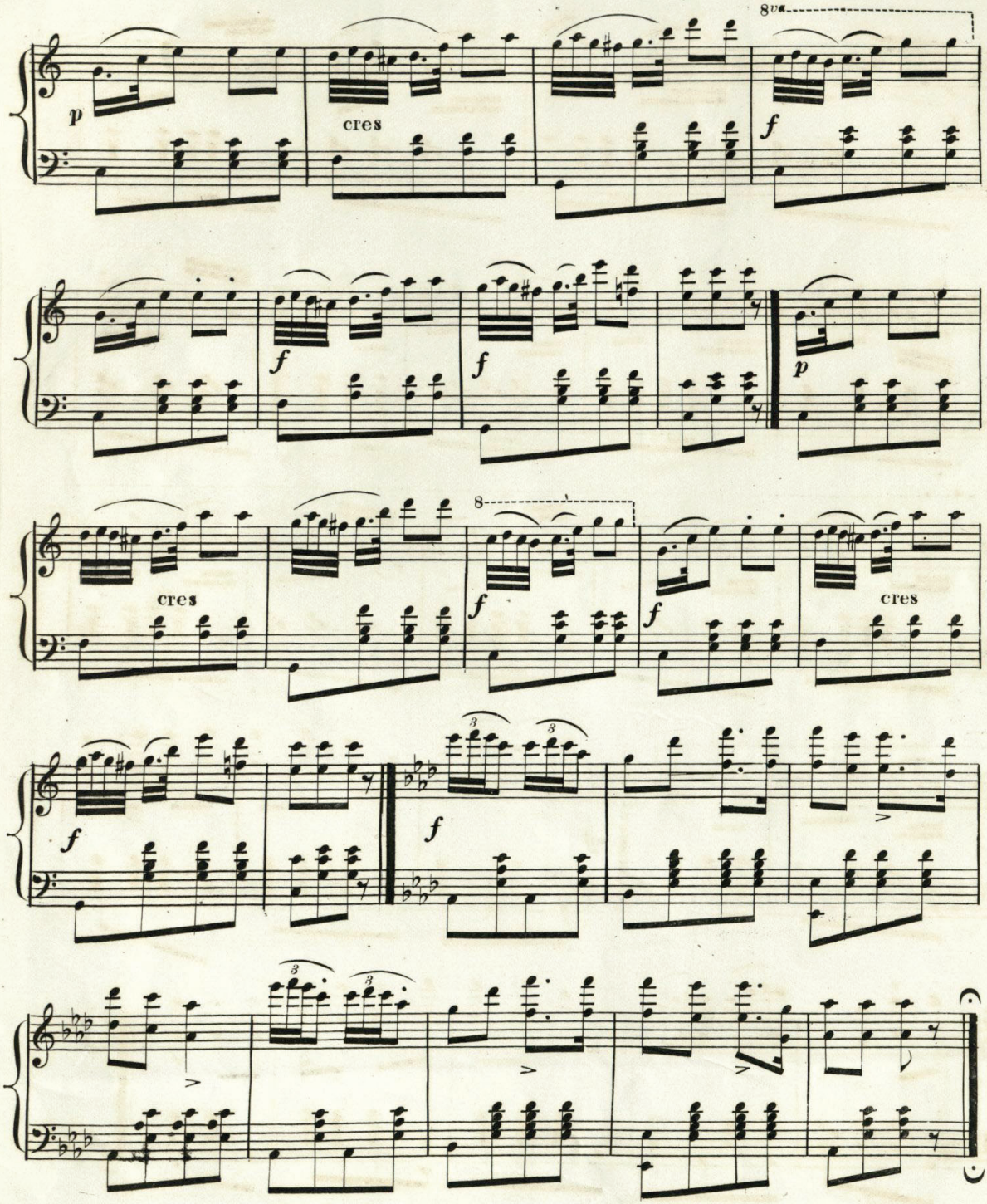

f
8va
p
8va
mf


8va
p
cres
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cres
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cres
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3
3
3

To MISS MARY LEWIS ALLEN,
MEMPHIS. TENN.

MY TRESS OF GOLDEN HAIR

Words by
W. T. VAUDRY.

Music by
HERBT. MORTIMER.

PIANO. 6 GUITAR.

ST. LOUIS,

A. McLEAN LITH.

Published by BALMER & WEBER 209 N. Fourth St.

Entered according to Act of Congress A.D. 1867 by Balmer & Weber in the Clerks office of the U.S. District Court for the Eastern District of Missouri.

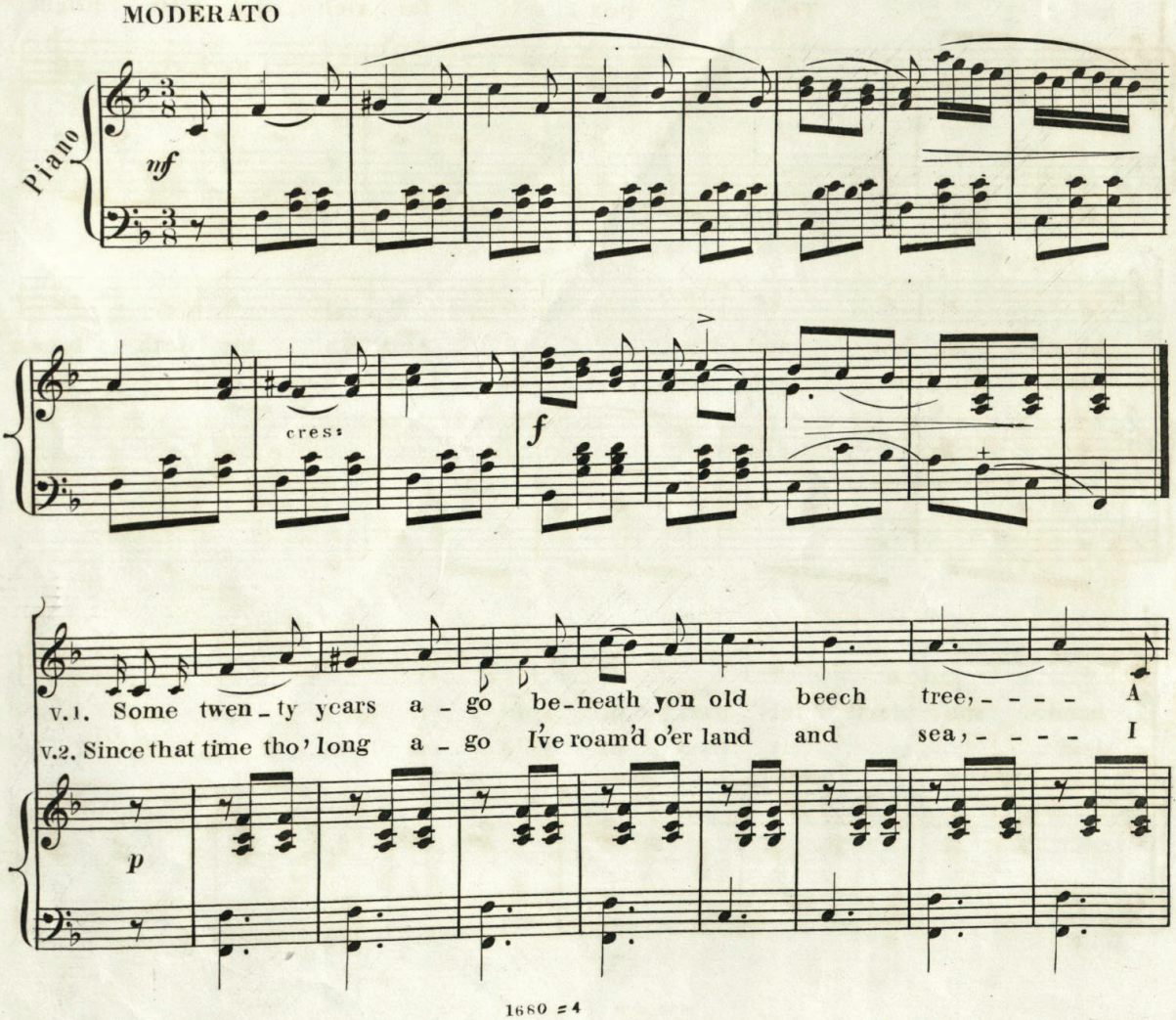
MY TRESS OF GOLDEN HAIR

BALLAD

WORDS BY W. T. VAUDRY.

MUSIC BY HERBERT MORTIMER.

MODERATO



1680 = 4

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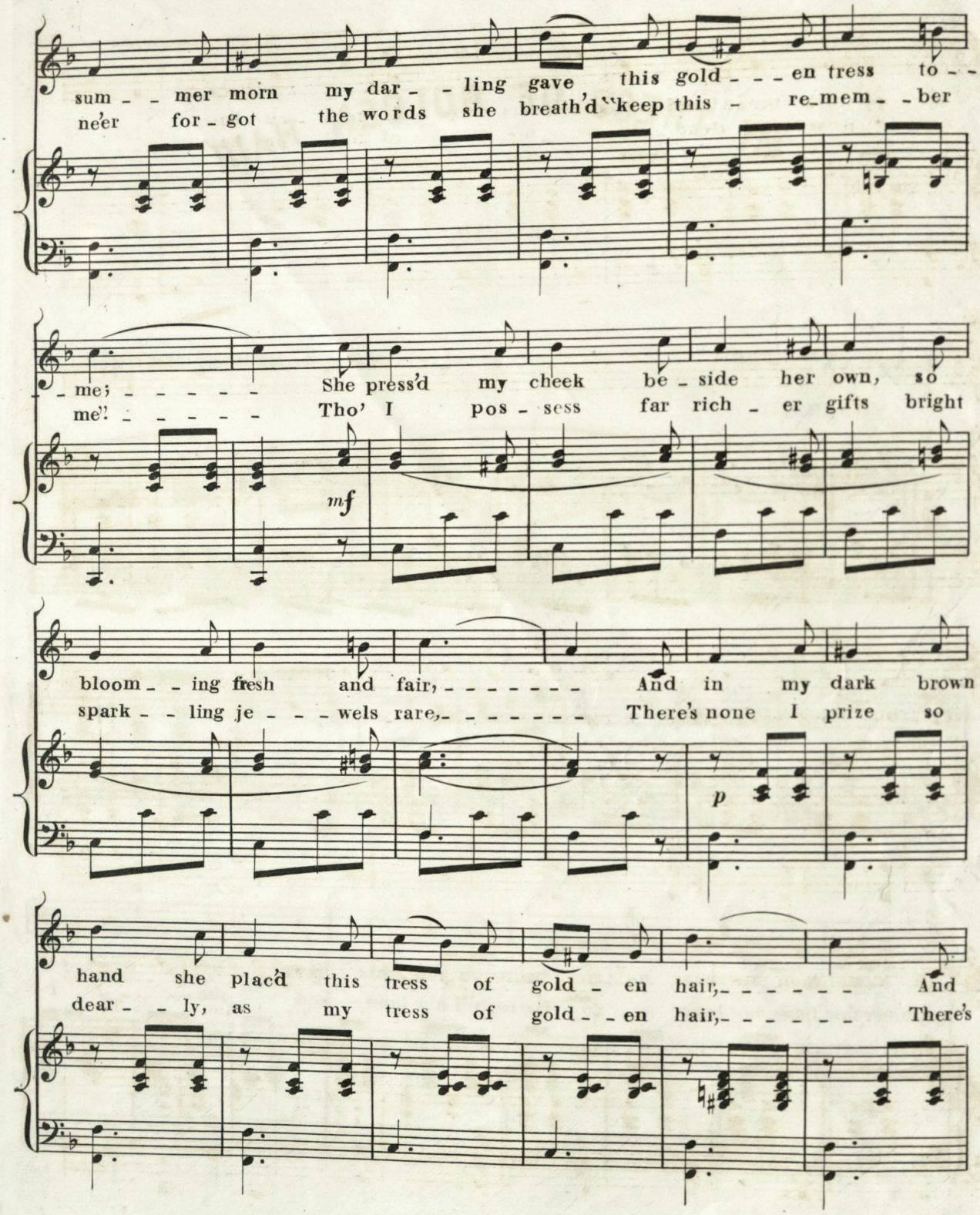
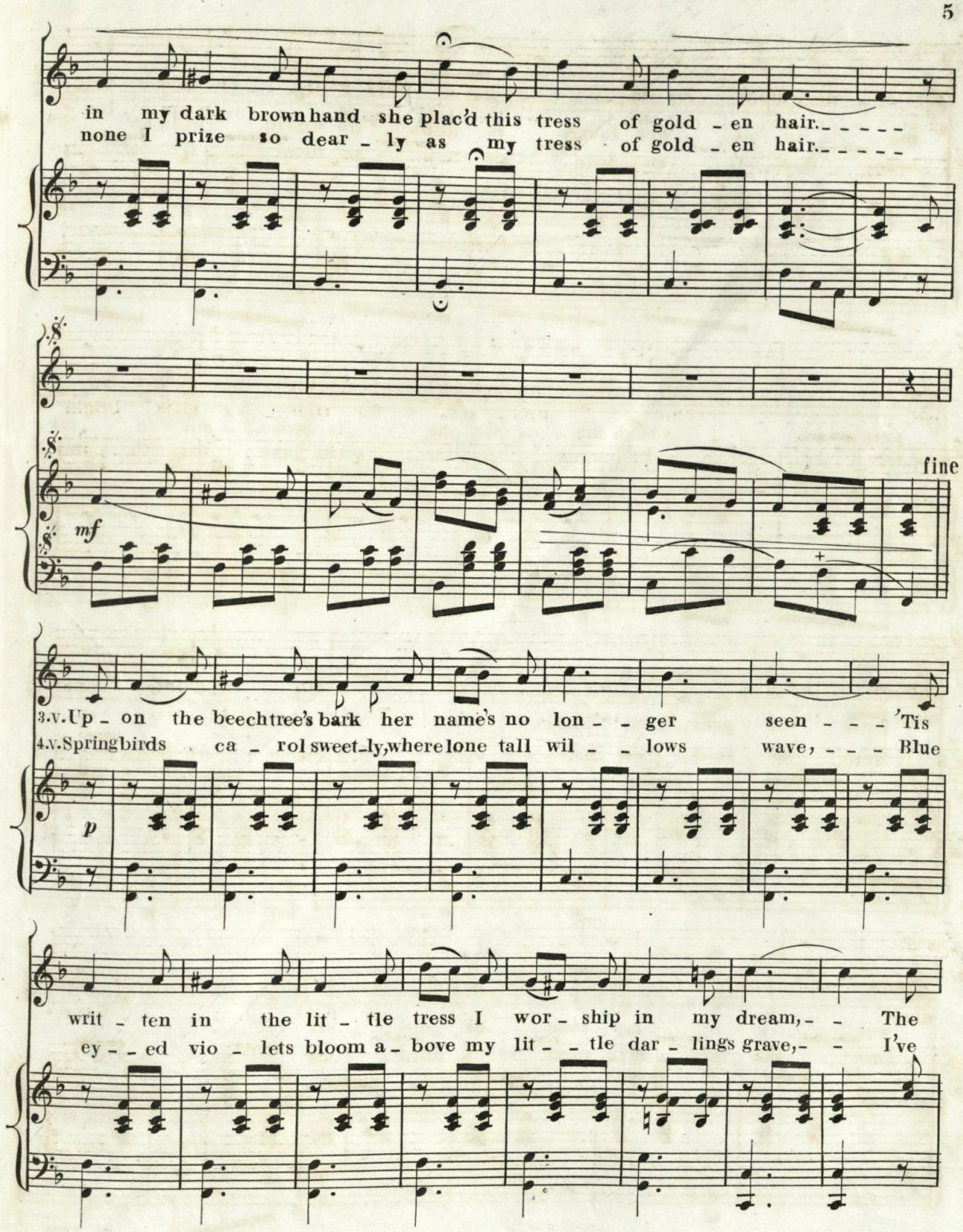
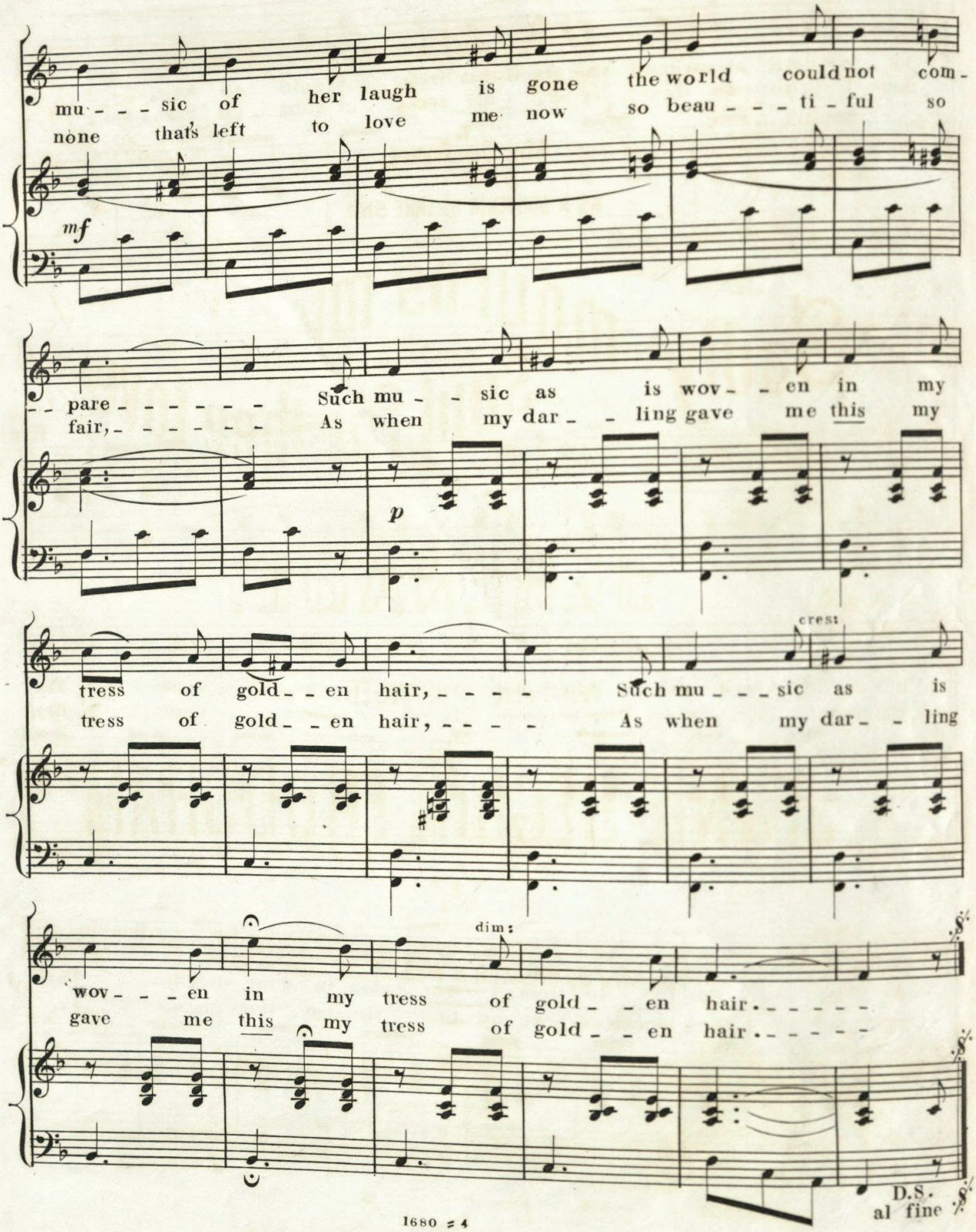

sum - - mer morn my dar - - ling gave this gold - - - en tress to - -
ne'er for - got the words she breath'd "keep this - re-mem - - ber
- - me; - - - - - - She press'd my cheek be - side her own, so
me!" - - - - - Tho' I pos - sess far rich - er gifts bright
mf
bloom - - ing fresh and fair, - - - - - - - And in my dark brown
spark - - ling je - - - wels rare, - - - - - - - There's none I prize so
p
hand she plac'd this tress of gold - en hair, - - - - - - And
dear - - ly, as my tress of gold - - en hair, - - - - - - There's


in my dark brown hand she plac'd this tress of gold - en hair.
none I prize so dear - ly as my tress of gold - en hair.
fine
mf
3.v. Up - on the beech tree's bark her name's no lon - - ger seen - - - 'Tis
4.v. Spring birds ca - rol sweet - ly, where lone tall wil - - lows wave, - - - Blue
p
writ - ten in the lit - tle tress I wor - ship in my dream, - - The
ey - - ed vio - lets bloom a - bove my lit - - tle dar - lings grave, - - I've


mu - - - sic of her laugh is gone the world could not com -
none that's left to love me now so beau - - - ti - ful so
mf
- - pare - - - - - - Such mu - - sic as is wov - - en in my
fair, - - - - - - As when my dar - - ling gave me this my
p
tress of gold - - en hair, - - - - Such mu - - - sic as is
cresc
tress of gold - - en hair, - - - - As when my dar - - ling
wov - - - en in my tress of gold - - en hair - - - - - -
dim:
gave me this my tress of gold - - en hair - - - - - -
D.S.
al fine

To
MRS. BEN. FARRER
of St. Louis

AS A SOUVENIR "OF LAKE SIDE"

Sadly mourns my soul for thee love

SERENADE.

(WRITTEN & ARRANGED)

by

JENNIE SÉGUIN FRODSHAM

3

ST. LOUIS
Published by BALMER & WEBER 56 Fourth St.

New York
Wm. A. POND & Co

Chicago
ROOT & CADY

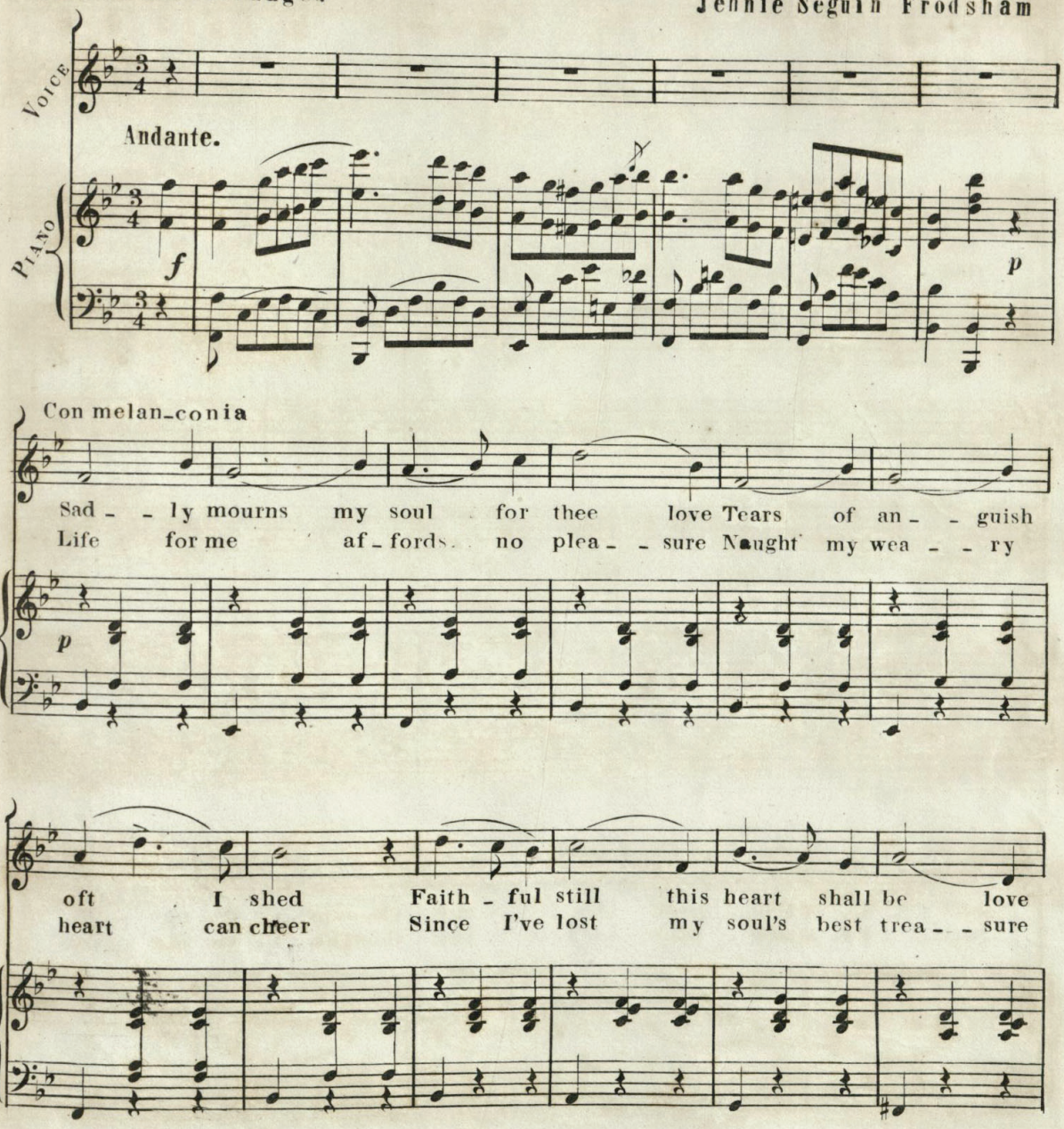
Cincinnati
J. CHURCH.

Entered according to act of Congress A.D. 1867 by Balmer & Weber in the Clerk's office of the U.S. Court, for the East. District of Mo.

SADLY MOURNS MY SOUL FOR THEE LOVE

Written and Arranged

Jennie Séguin Frodsham



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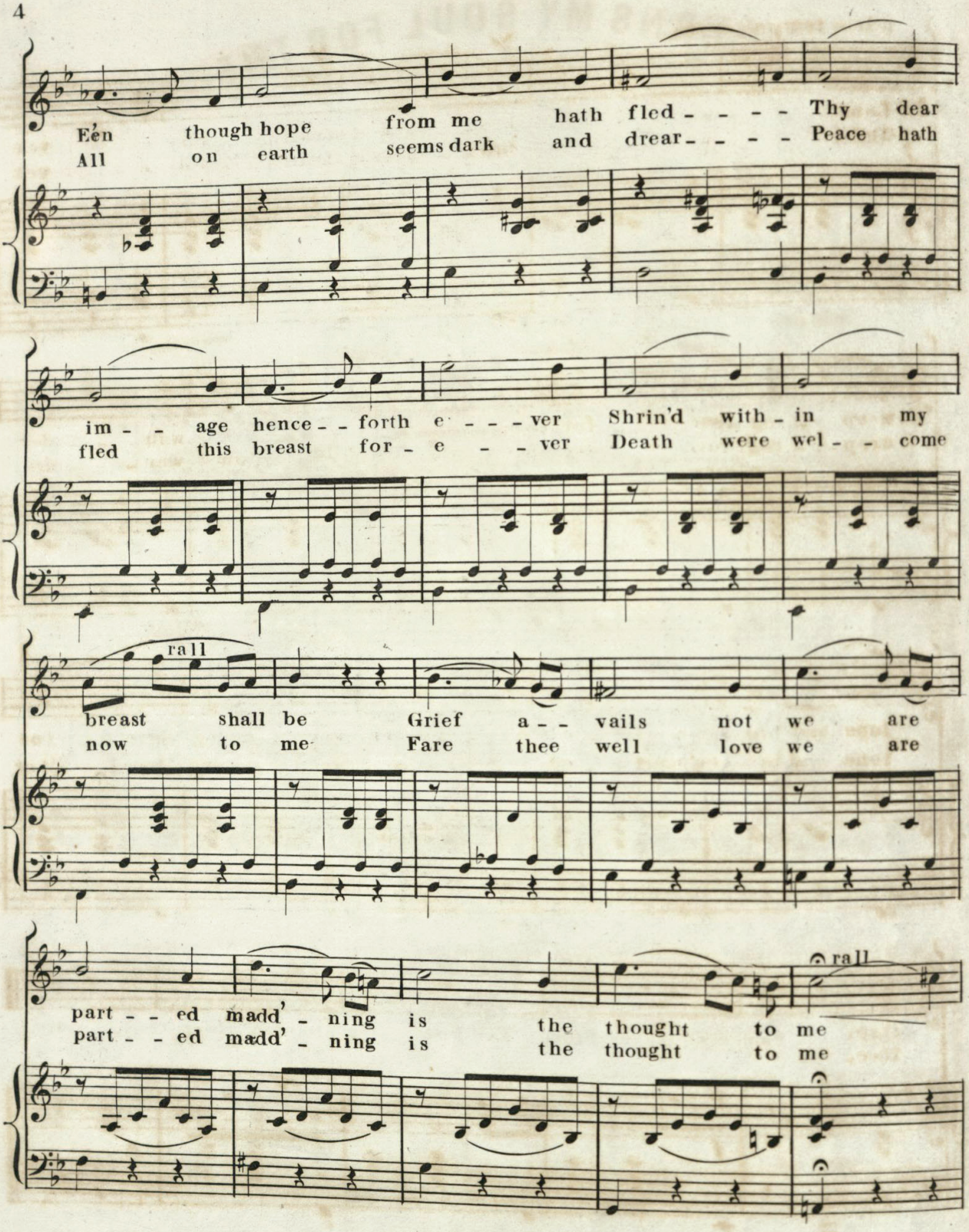
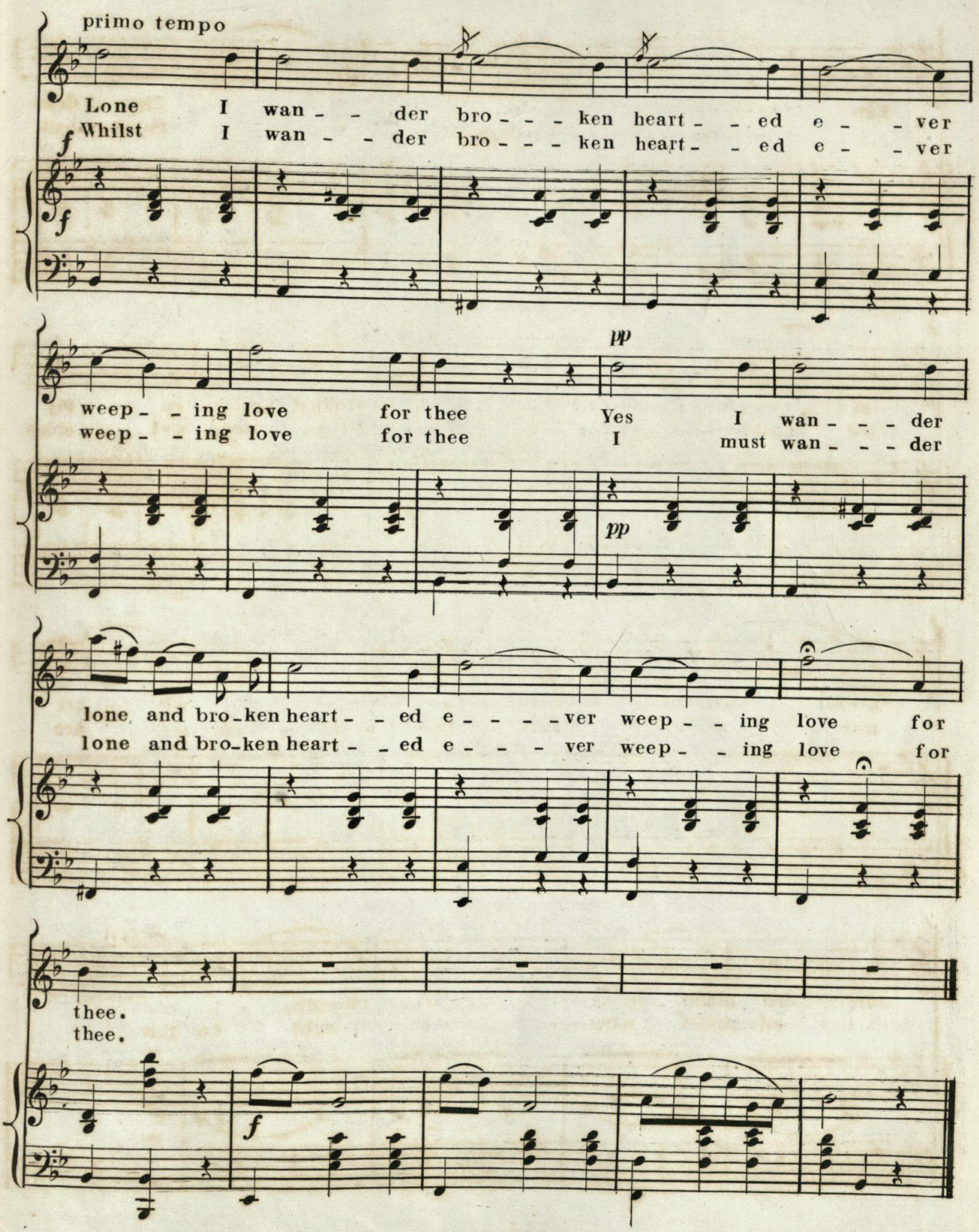

E'en though hope from me hath fled - - - - Thy dear
All on earth seems dark and drear - - - - Peace hath
im - - age hence - - forth e - - - ver Shrin'd with - in my
fled this breast for - e - - ver Death were wel - - come
rall
breast shall be Grief a - - vails not we are
now to me Fare thee well love we are
rall
part - - ed madd' - ning is the thought to me
part - - ed madd' - ning is the thought to me


primo tempo
Lone I wan - - der bro - - - ken heart - - ed e - - ver
Whilst I wan - - der bro - - - ken heart - - ed e - - ver
f
f
pp
weep - - ing love for thee Yes I wan - - - der
weep - - ing love for thee I must wan - - - der
pp
lone and bro-ken heart - - ed e - - - - ver weep - - ing love for
lone and bro-ken heart - - ed e - - - ver weep - - ing love for
thee.
thee.
f

Eliza A. Bowles 1863

Universal Favorites.

BY

VARIOUS AUTHORS.

Affection waltz.....W. H. F.
Agawam quickstep.....D. H. H.
Arcana Hall waltz.....Hundi.
Arkansas traveller.....H. Werner.
Aurora march.....Hamm.
Aurora polka.....Eckardt.
Baden Baden polka.....Musard.
Beethoven's dream, grand march
Bellefontaine waltz.....Goetz.
Belleville waltz.....Robyn.
Bellgrove Polka.....Jennings.
Berlin gallop.....Balmer.
Berlin waltz.....C. Hennig.
Bonaparte's fav. march...Mozart.
Clara waltz,.....Beethoven.
Concert Hall schottisch....Koehler.
Congress march.....J. Z. Hesser.
Constance waltz.....Henzel.
Cornelia polka.....Walther.
Cracovienne quickstep.....Ellsler.
Creve Cœur polka.....Weber.
Cumberland guards quickstep....
Daisy schottisch.....Henzel.
Dance of Crevasse Waters..Werner.
Davenport waltz.....Ralsohka.
Dawn waltz.....H. Lunel.
Dwarf polka.....Miquel.
Elvira polka.....Skillman.
Emigrant schottisch.....Lachmund.
Empress Henrietta's waltz...Herz.
Encouragement polka.....Geissler.
Erin is my home Q. S.....Curlis.
Evening Star waltz.....Beyer.
Fancy schottisch.....Neunstiel.
Fashion polka.....Wetelsky.
Favorite Lander waltz..Beethoven.
Fayetteville polka.....Zollner.
Friendship's offer'g waltz....Byrne.
Gallopade quadrille.....F. Hünten.
Gednell polka.....Geissler.
Glasgow polka.....Wallis.
Grand Russian march.....Francis.
Heppe waltz.....Madison.
How do you do polka.....Neunstiel.
Hungarian or feast march.Gungz.
Ida waltz.....Glynkhere.
Iowa quickstep.....Eckhardt.
Jackson waltz.....Neunstiel.
Jefferson Barracks waltz....Getze.
Jenny Lind's polka.....Waiterstein.
Kim-ka march.....Waldaner.
La Polka.....Kneass.
Laclede waltz.....Balmer.
Lake polka,.....Appey.
Les Clochettes polka.....Labitzky.
Lewistown waltz.....Geissler.
Louisville grand march.....Peters.
Love's dream waltz.....Balmer.
Lucia waltz.....Brady.
Madame Sontag's waltz...H. Herz.
Mary Angela waltz.....Atchison.
Mary Belle polka.....Williams.
May Queen waltz.....Henzel.
Melinda schottisch.....Alvarez.
Mischief polka.....Weber.
Missouri march.....Schallmeyer.
Montesand waltz.....Balmer.
Montesand polka.....Weber.
Monticello polka.....Gramer.
Morning Star waltz.....Rever.
My first polka.....Farnham.
Naiad Queen polka.....Wallis.
Narcisse polka.....Zellner.
Nebraska waltz.....Poindexter.
Night Wanderer waltz.....Schabe.
Orig. Cellarius mazurka....Aiken.
Palmyra waltz.....Robyn.
Peri waltzes (*D'Alberts*).....Werner.
Pilot Knob waltz,.....Farnham.
Pittsburgh serenad'g waltz..Noth.
Prima Donna waltz.....Julien.
Quincy waltz.....Lefton.
Rainer grand march and quick-step.....Werner.
Rochester schottisch.W.H.Ruliston.
Romantic polka.....Henzel.
Rosebloom polka.....Wagtech.
Rossignol polka.....Korponay.
Saratoga schottisch.....Bandini.
Silver Lake waltz.....Czerny
Spider and Fly polka.....Lanner.
St. Gen've & IronMt.q.s..Farnham.
St. Louis belle waltz.....Henzel.
St. L. firem's parade m'h..Balmer.
St. Louis quickstep.....Kneass.
Sturm march gallop.....Bilse.
Sylvester polka.....Merrill.
Tambour polka.....Fahrbach.
Twilight schottisch.....Wuerpel.
U. S. marine march.....Lady.
Une Oluette march.....Weber.
*Very well I thank you polka*Pilodo
Visitation polka.....Warner.
Willow River waltz.....Eckhardt.
Wood Up quickstep.....J. Holloway.
Woodstock waltz.....Knudson.
Yankee Doodle--Variations.....

ST. LOUIS:

2

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CONGRESS MARCH.

BY

J. Z. HESSER

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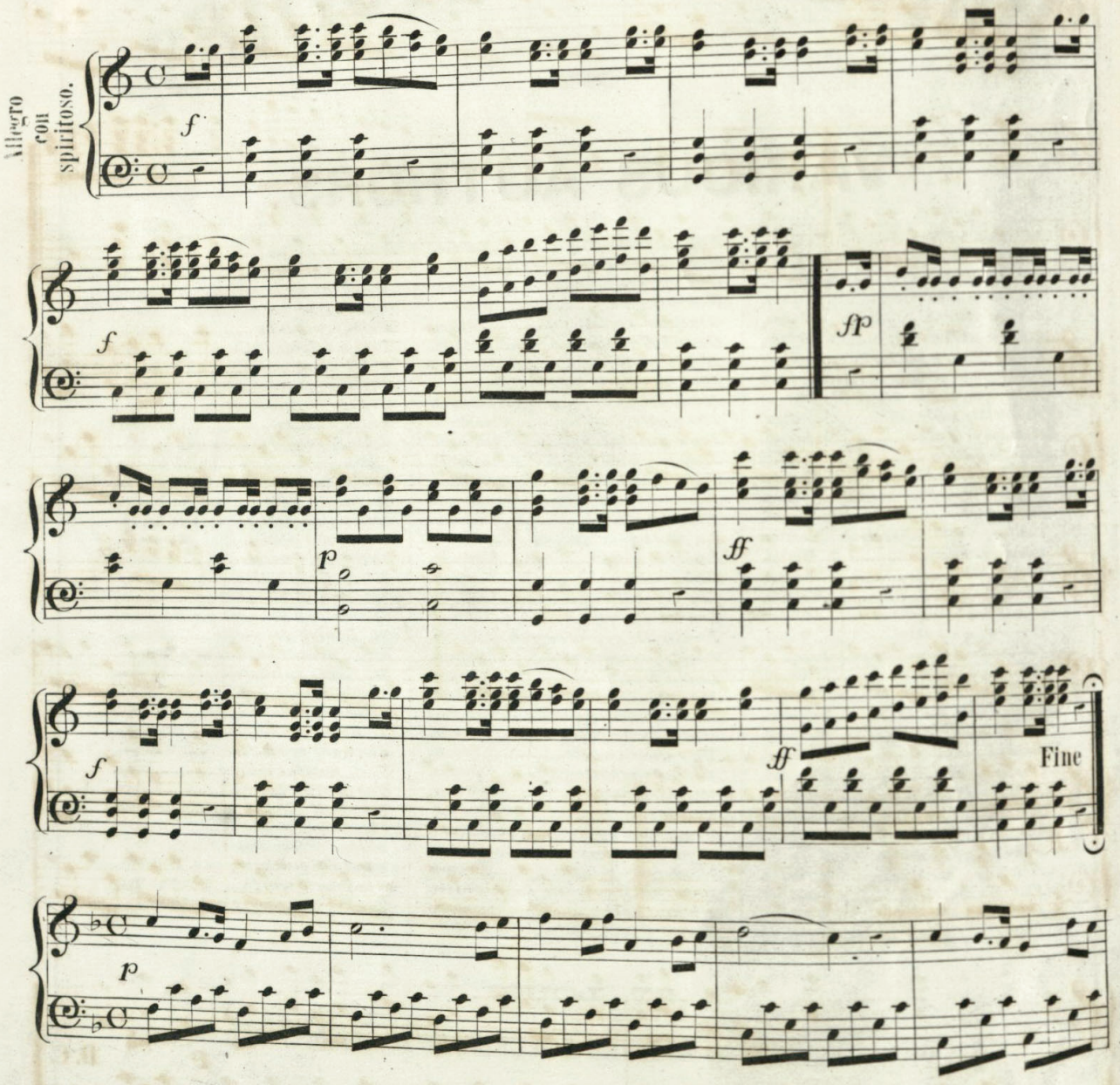

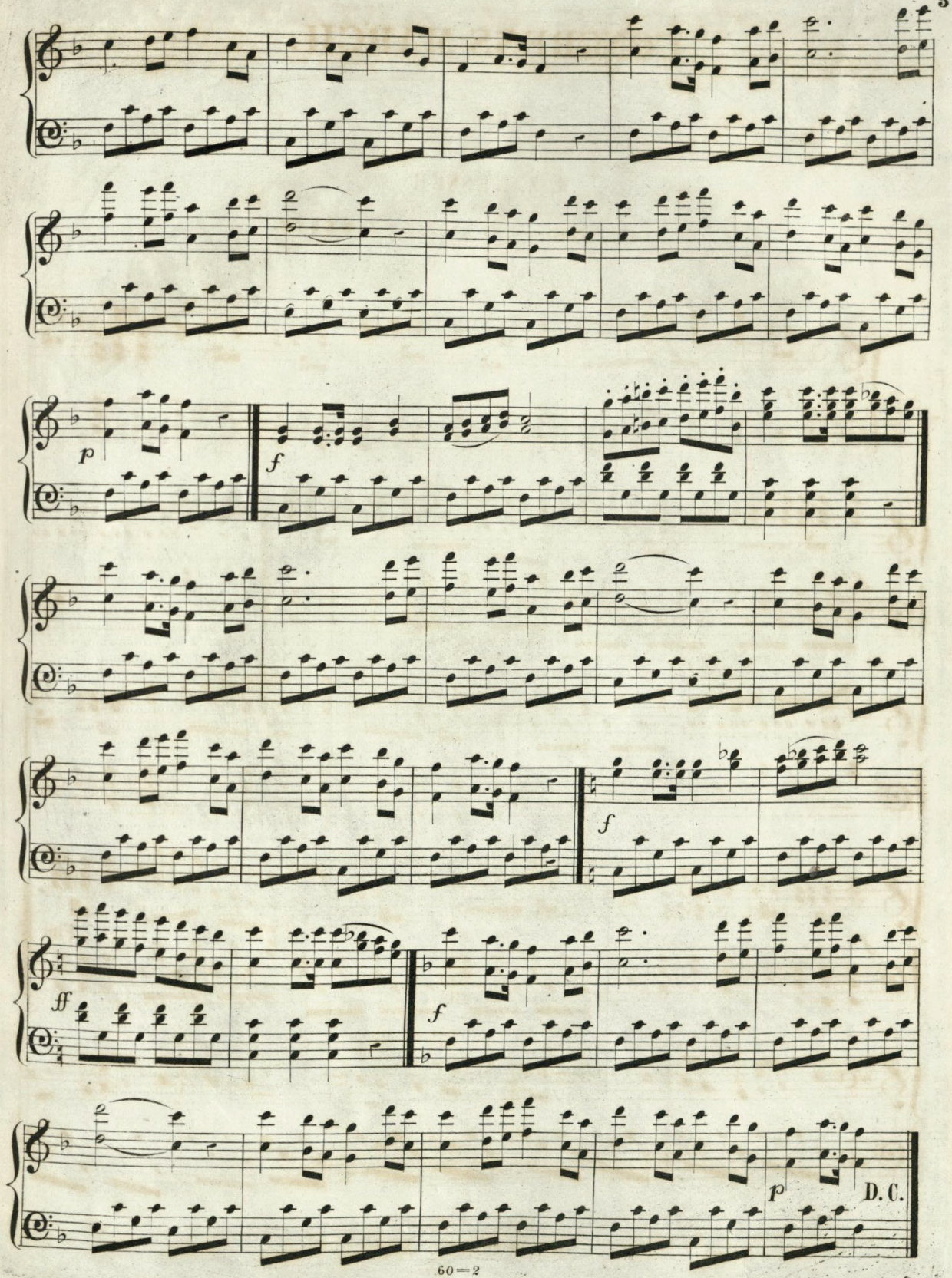
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Bonny May quick step
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Cahokia gallop
Call me thine own
Carnival of Venice
Chant du Berger
Coquette polka
Crown diamonds
Dame Blanche
Dandy march
Danube waltz
Destino gallop
Don Pasquale
Do they think of me at home
Echo gallop
Echo march
Elisire d'amore
Ernani
Faust march
Faust waltz
Fra diavolo
Friend of my youth polka
Friendship march
Funny gallop
Golden pippin polka
Grazy pole waltz
Hand organ polka
Hand organ waltz
Henriette polka
Her bright smile waltz
Home, sweet home
Honey moon waltz rondo
How can I leave thee polka
Hunter's chorus
I due foscari
I Lombardi
Immortellen waltz
Katy's last waltz
Kissing on the sly
Kiss waltz
Lauterbach maiden
Leonore polka
Longing for home (Heimweh)
Lucia march
Lucrezia Borgia
Magenta schottisch
Maiden's prayer
Marseilles hymn
Martha gallop
Maryland gallop
Maryland, my Maryland
Mephisto gallop (from Faust.)
Mother is the battle over
Musidora polka mazurka
My Happy Home far over the sea
My mother's quick step
Natalie polka
Norma march
Nothing like it schottisch
Our favorite schottisch
Peasant maiden's lament
Pleasure train polka
Queen of beauty waltz
Reapers' polka
Ricci waltz
Robert le diable
Robin Adair
Rock me to sleep, mother
Ruck gallop
Rustic Schottisch
Santa Lucia
Shadow waltz (Dinorah)
Siege of Rochelle
Slumber polka
Social waltz
Soldier Bride's waltz
Soldier's polka
Somnambula
Stradella
Styrien lændler
Sultan's polka
Tender words
Thou art so near
Traviata (Brindisi)
Trovatore
Tyrolese and his child
Venzano waltz
Warblings at eve
West end polka
Western echo polka
Windsor gallop
Young recruit's march
Zampa

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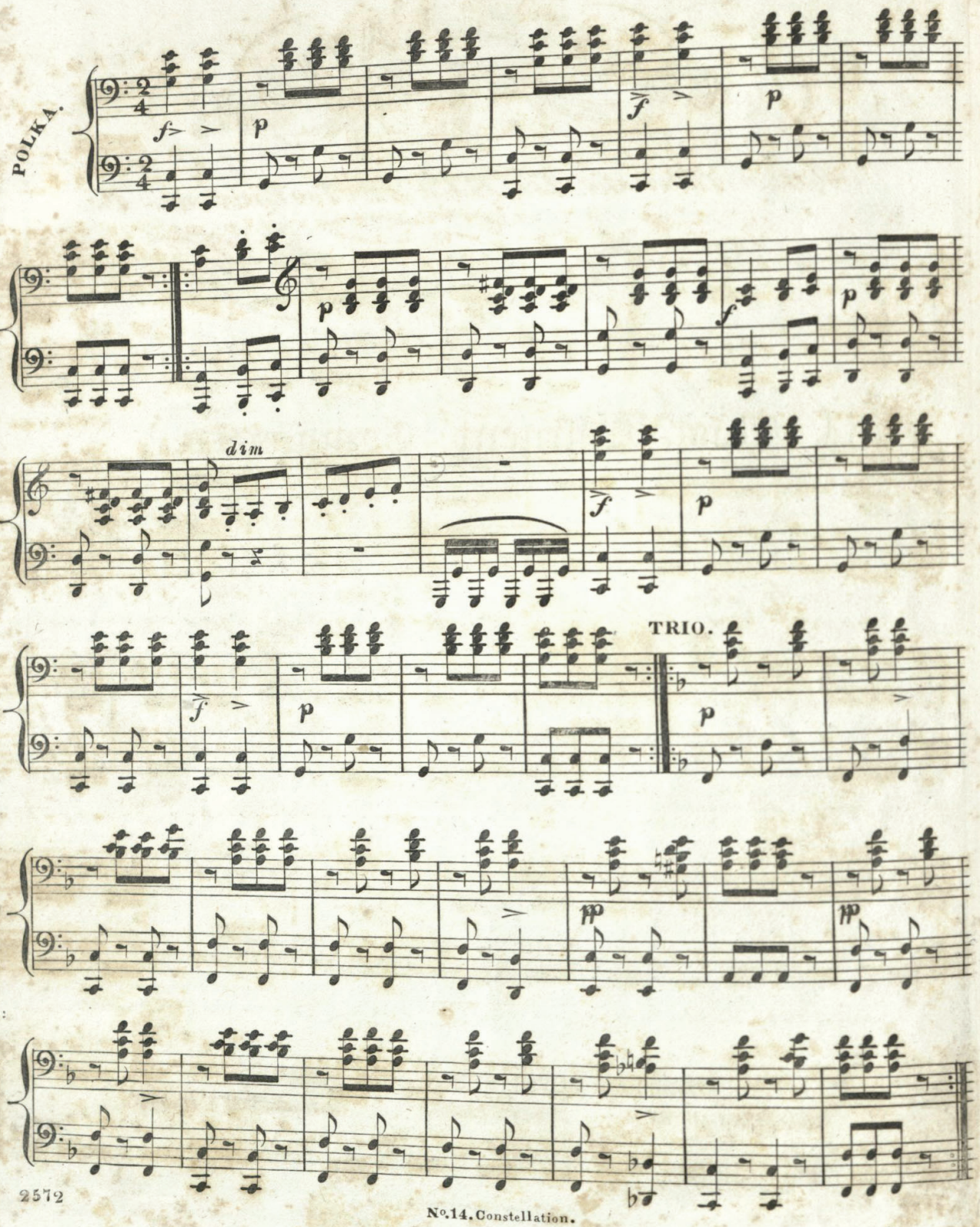

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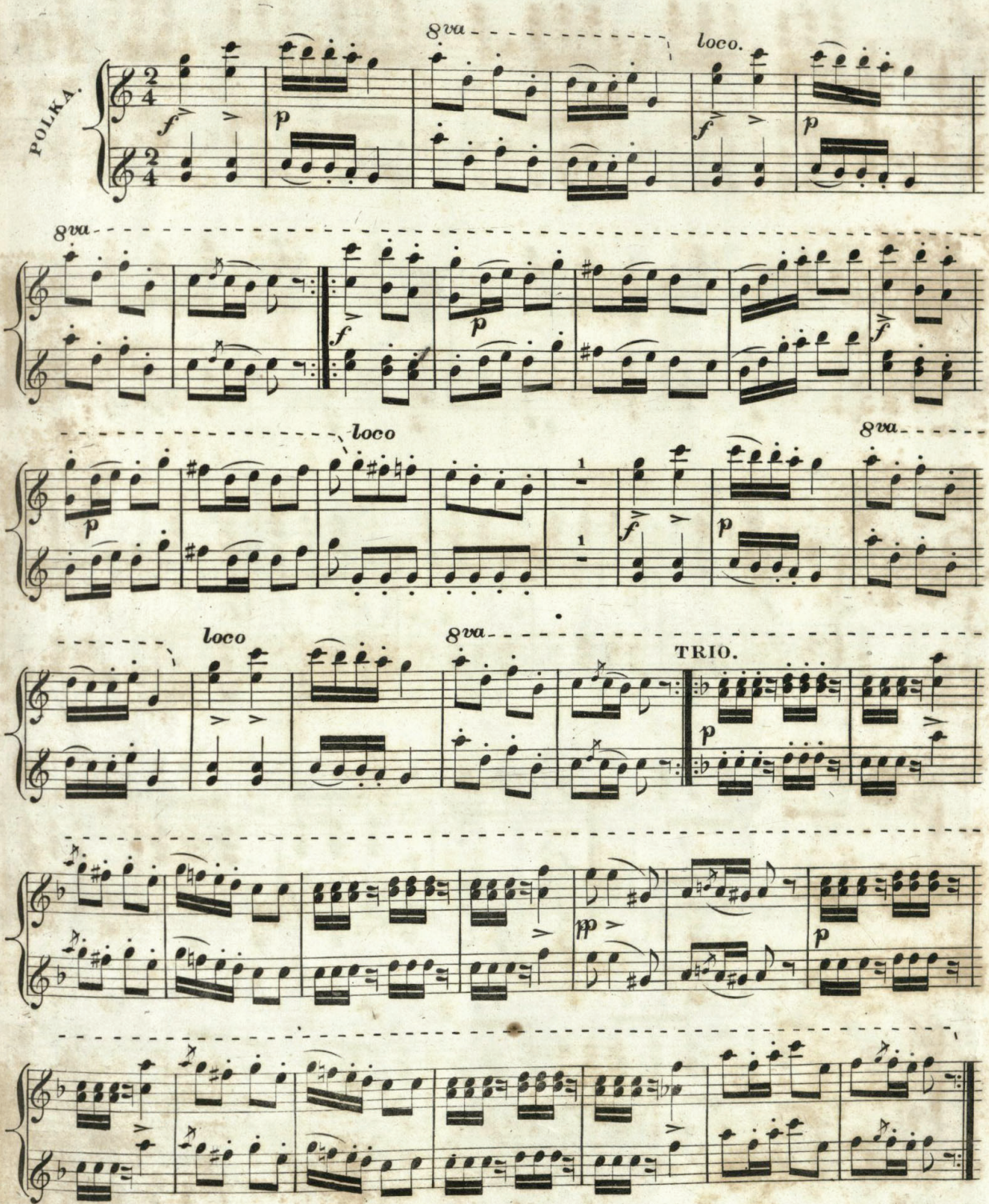

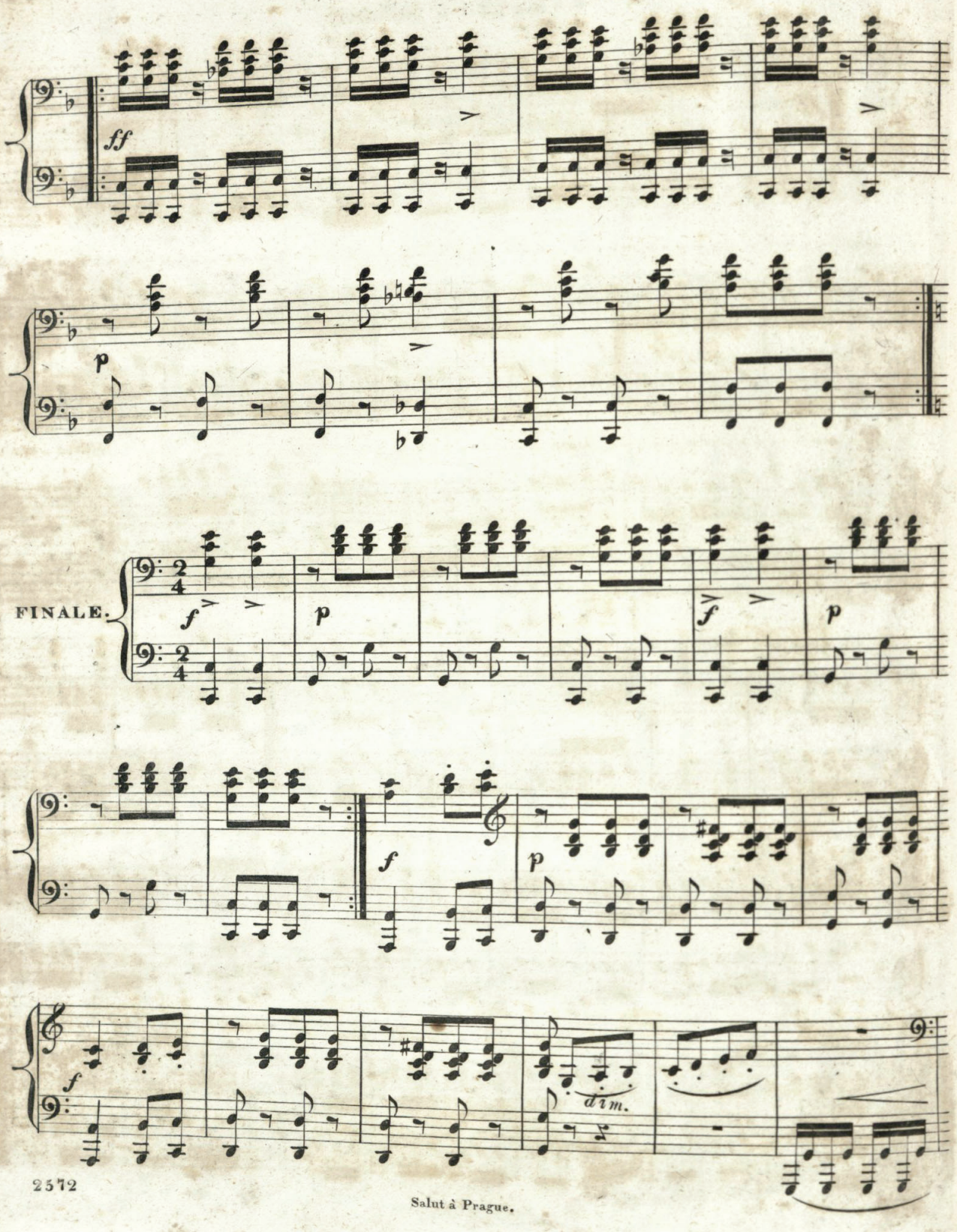
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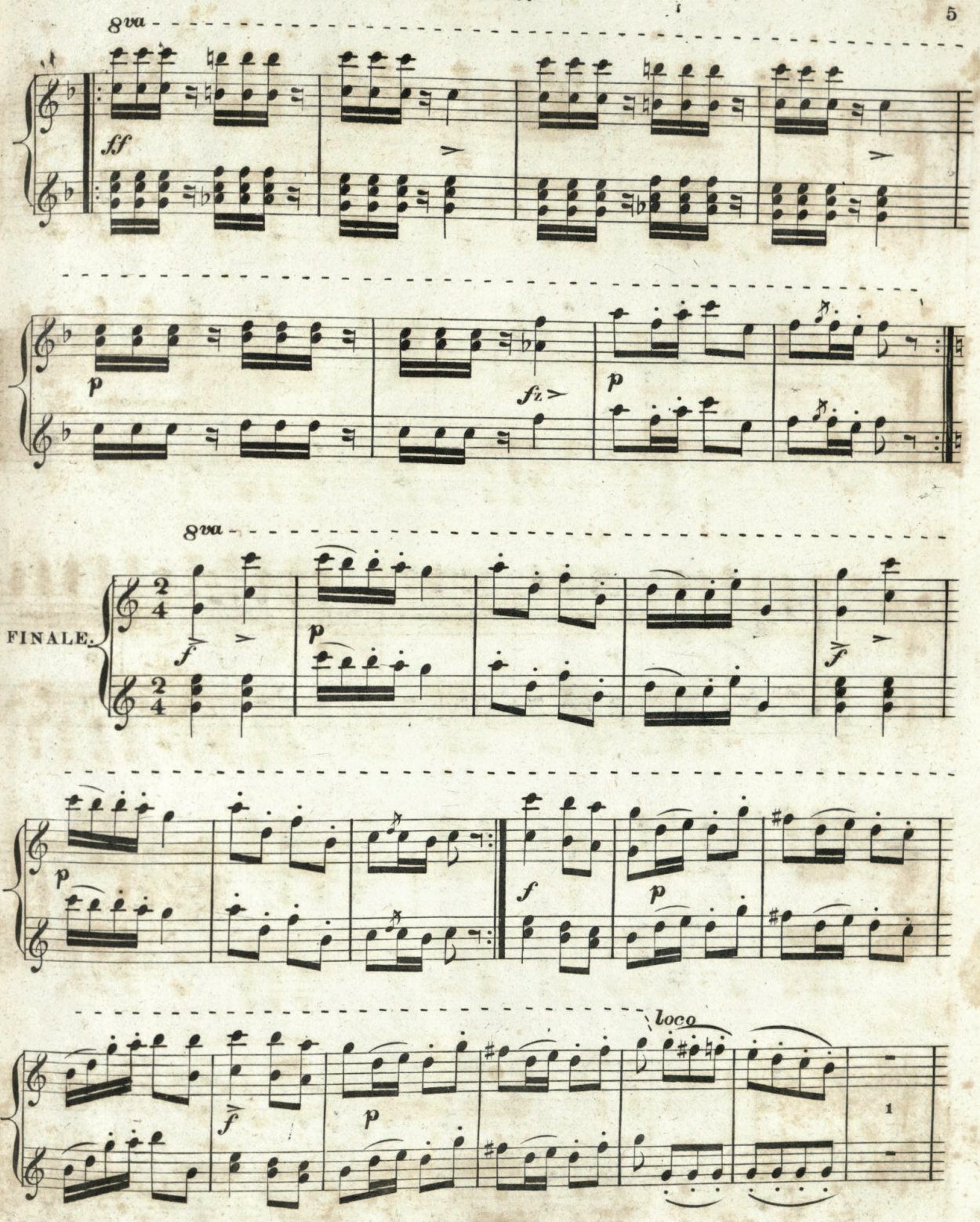
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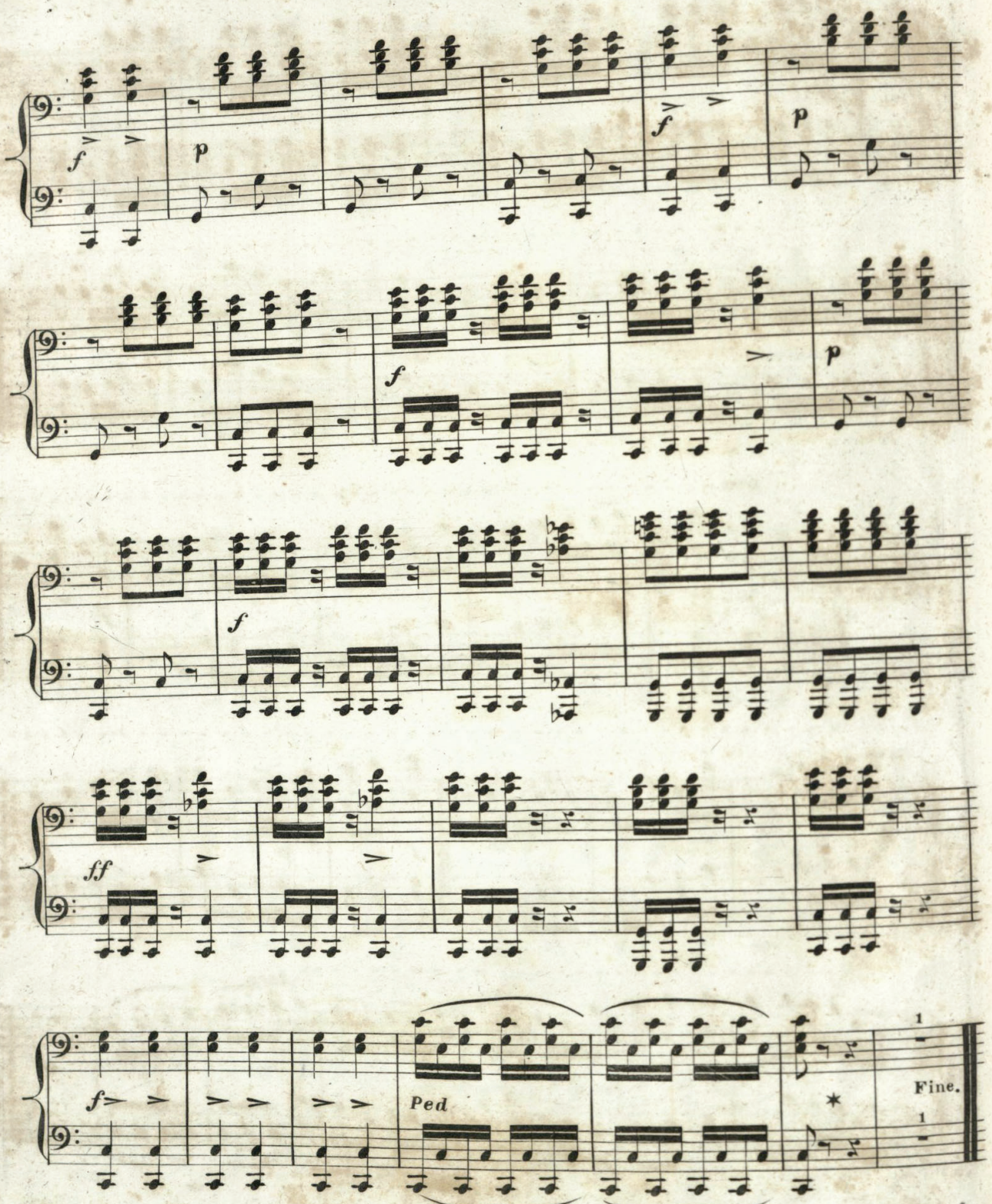
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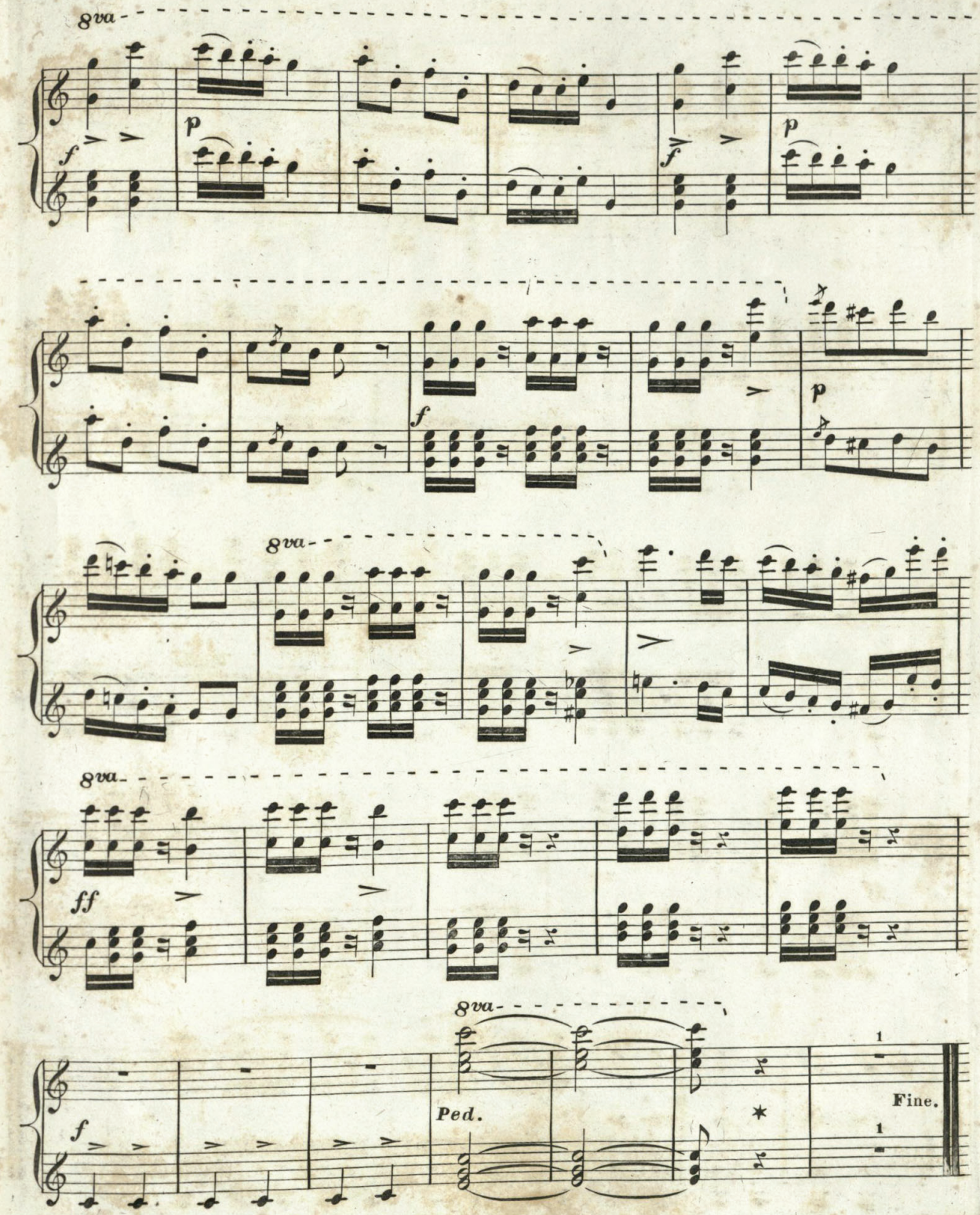
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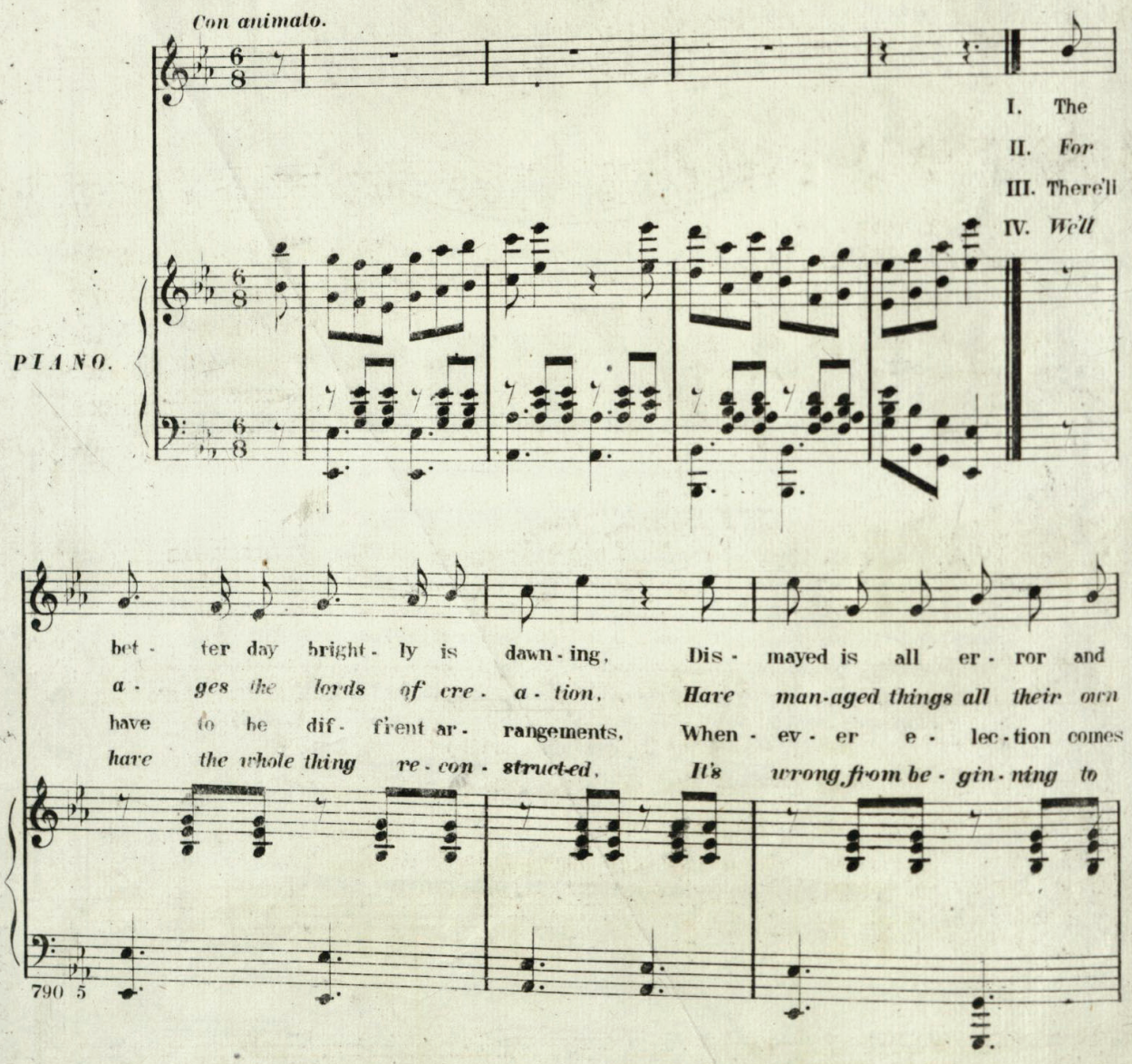
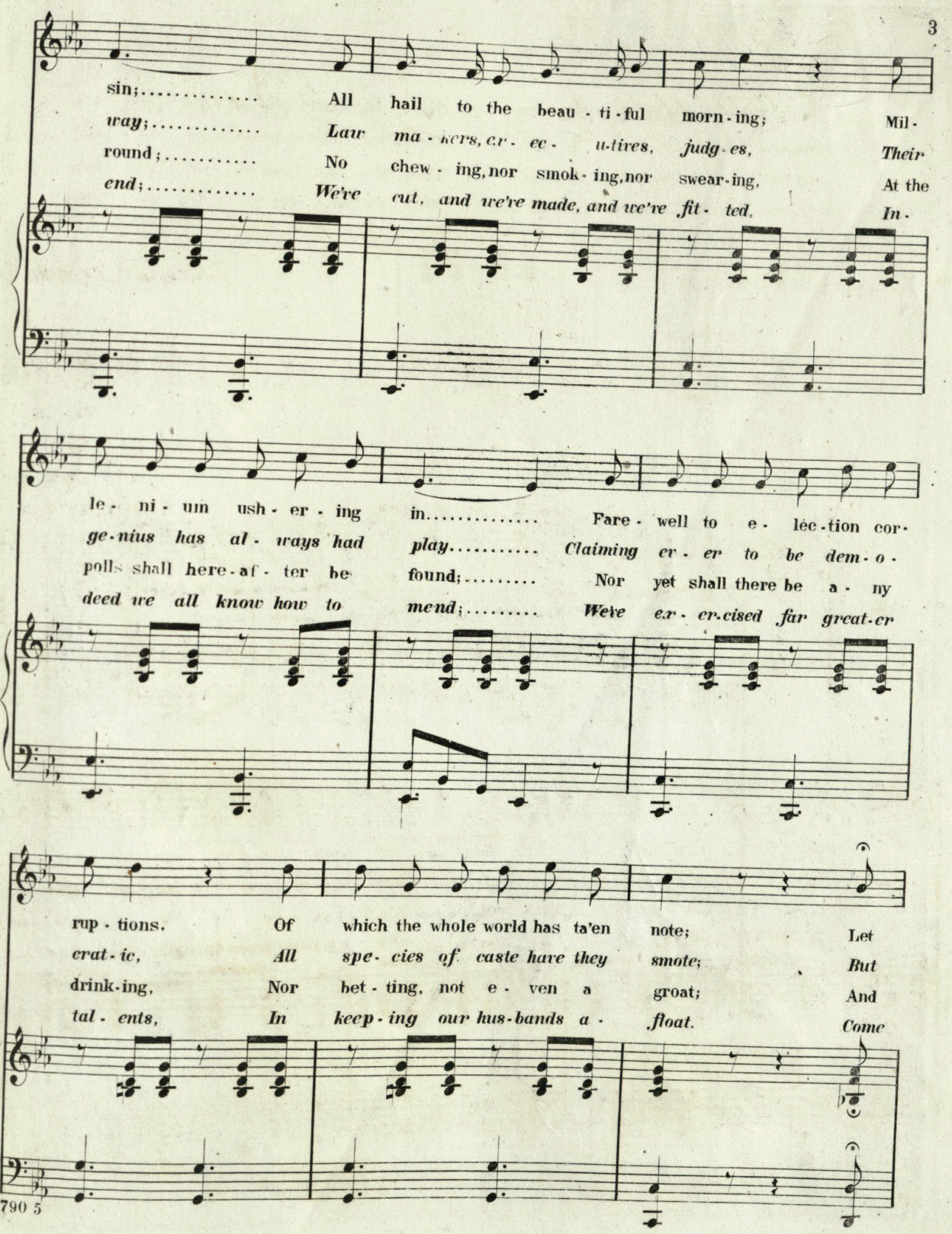
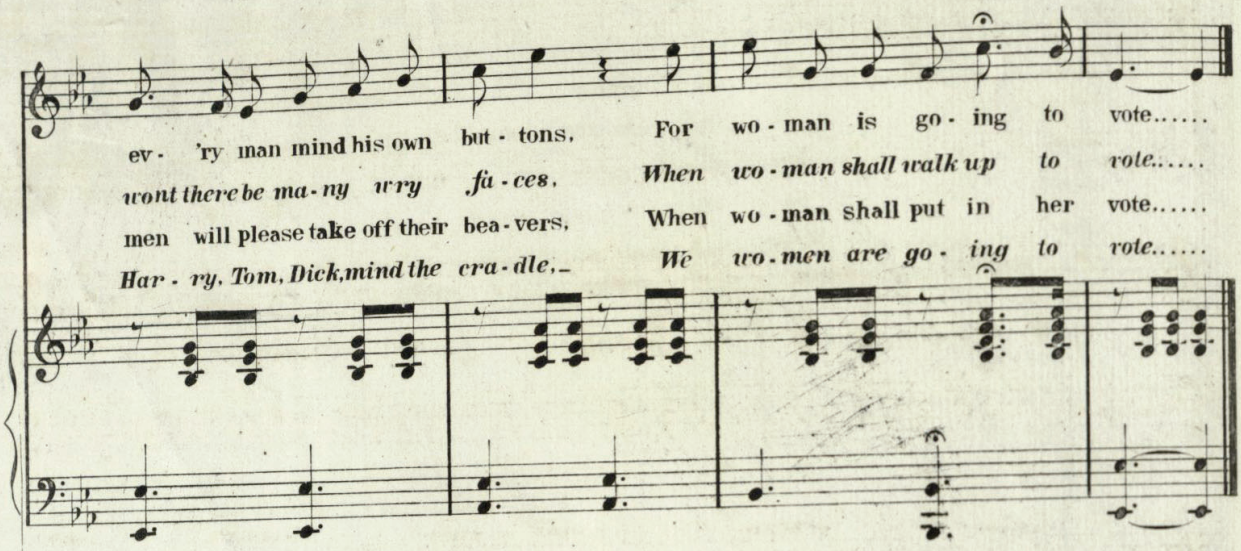
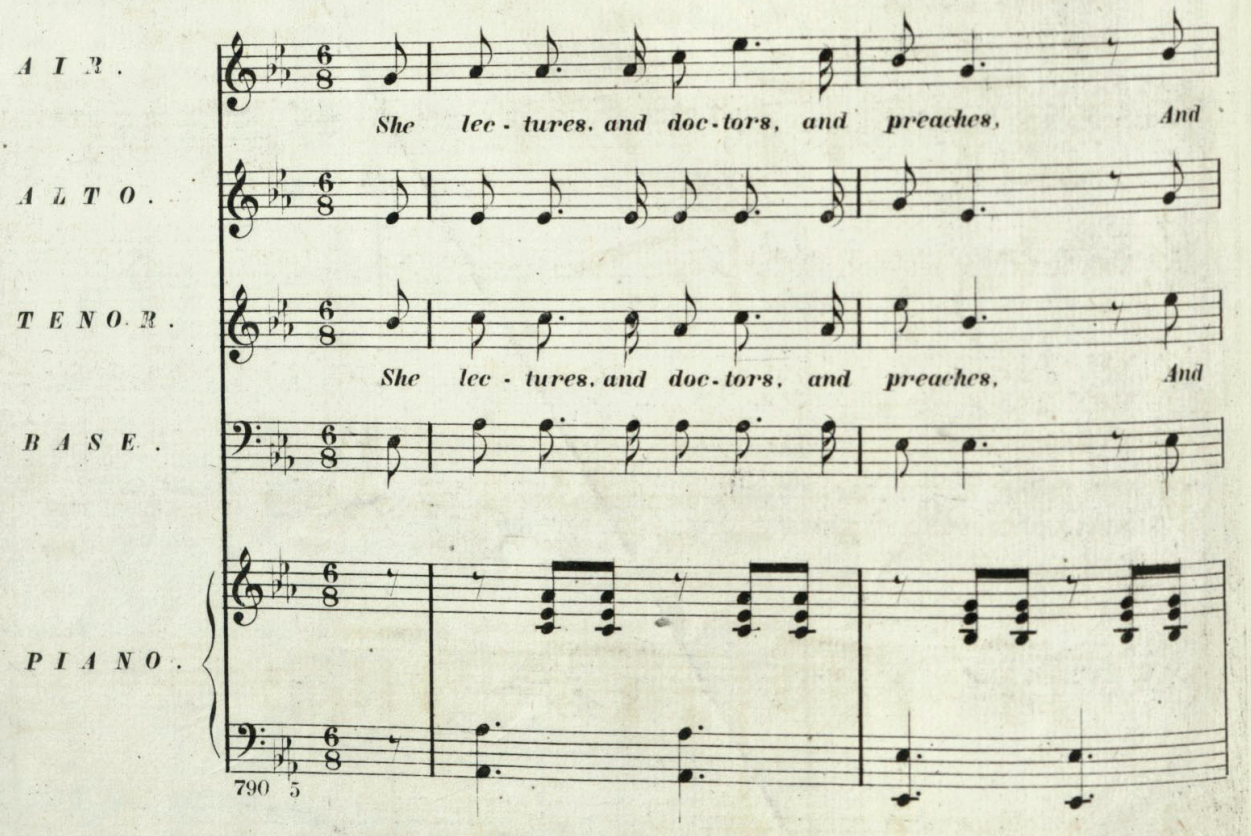
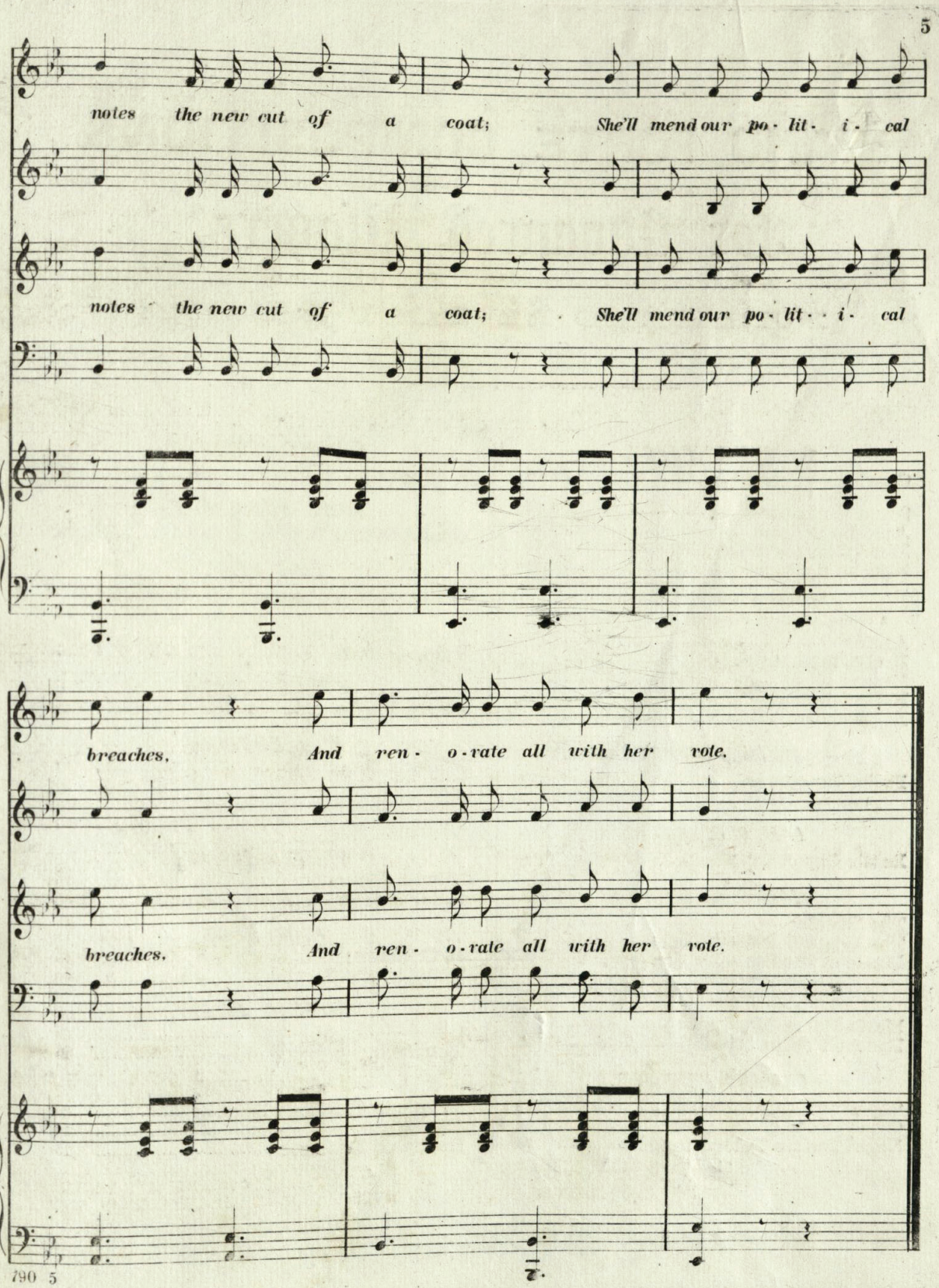



sin;..... All hail to the beau - ti - ful morn - ing; Mil -
way;..... Law ma - kers, ex - ec - u-tives, judg - es, Their
round;..... No chew - ing, nor smok - ing, nor swear - ing, At the
end;..... We've cut, and we're made, and we're fit - ted, In -
le - ni - um ush - er - ing in..... Fare - well to e - lec - tion cor -
ge - nius has al - ways had play..... Claiming ev - er to be dem - o -
polls shall here - af - ter be found;..... Nor yet shall there be a - ny
deed we all know how to mend;..... We've ex - er - cised far great - er
rup - tions. Of which the whole world has ta'en note; Let
crat - ic, All spe - cies of caste have they smote; But
drink - ing, Nor bet - ting, not e - ven a groat; And
tal - ents, In keep - ing our hus - bands a - float. Come


ev- 'ry man mind his own but - tons, For wo - man is go - ing to vote.....
wont there be ma - ny wry fa - ces, When wo - man shall walk up to vote.....
men will please take off their bea - vers, When wo - man shall put in her vote.....
Har - ry, Tom, Dick, mind the cra - dle, We wo - men are go - ing to vote.....

C H O R U S .


A I R .
She lec - tures, and doc - tors, and preaches, And
A L T O .
T E N O R .
She lec - tures, and doc - tors, and preaches, And
B A S E .
P I A N O .


notes the new cut of a coat; She'll mend our po- lit- i- cal
notes the new cut of a coat; She'll mend our po- lit- i- cal
breaches, And ren- o-vate all with her vote.
breaches, And ren- o-vate all with her vote.

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And was bought for a bagful of gold;
He was reckoned as part of the salt of the earth,
But he died years ago, very old.
'Twas his last sad request—so we laid him away
In the trunk of an old hollow tree;
"Wake me up!" was his charge, "at the first break of day—
Wake me up for the great Jubilee!"

Words and Music by

HENRY CLAY WORK.

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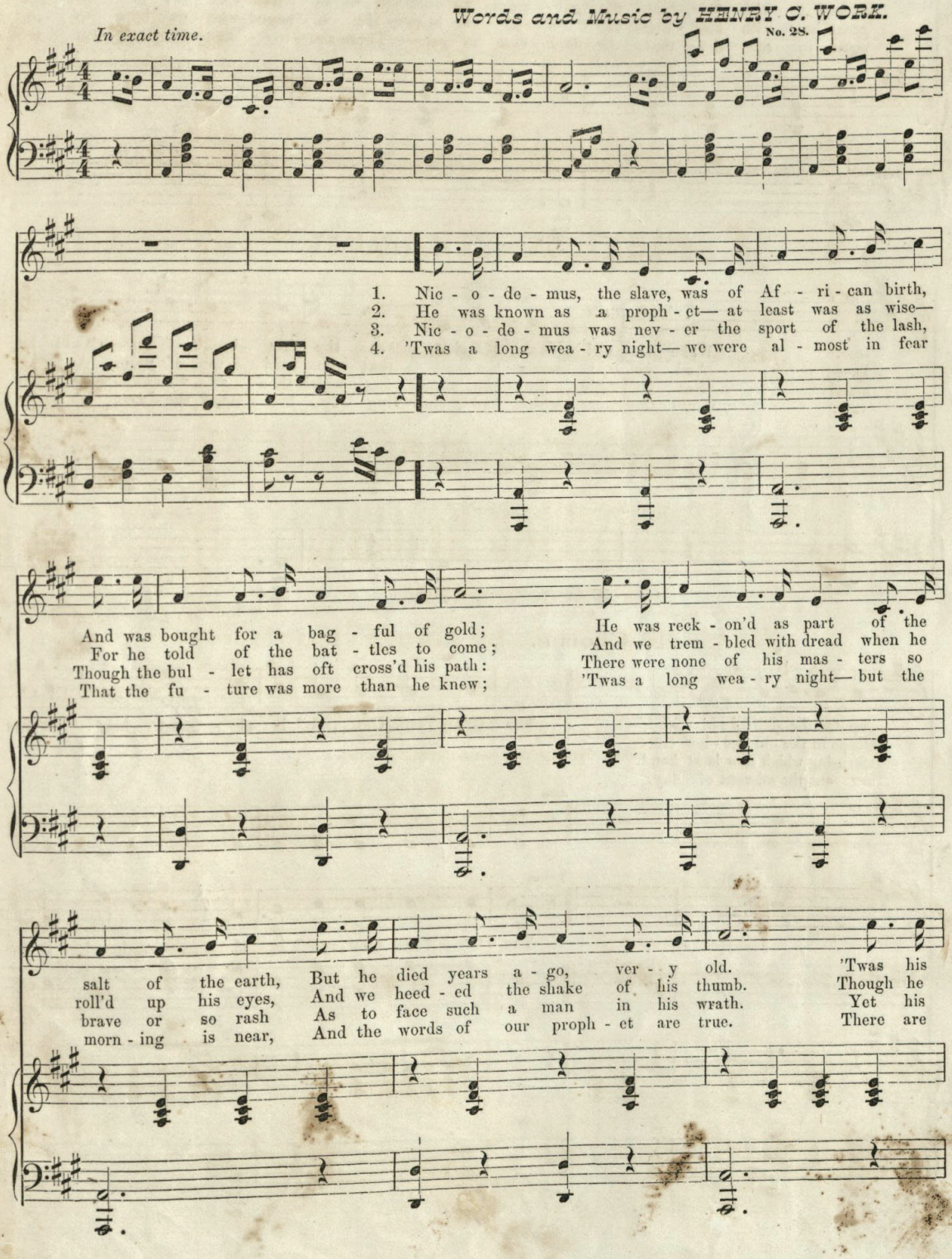


last sad re - quest— so we laid him a - way In the trunk of an old hol - low
clothed us with fear, yet the gar - ments he wore Were in patch - es at el - bow and
great heart with kind - ness was filled to the brim— He o - beyed who was born to com-
signs in the sky that the dark - ness is gone— There are to - kens in end - less ar-

tree. "Wake me up!" was his charge, "at the first break of day— Wake me
knee; And he still wears the suit that he used to of yore, As he
mand: But he long'd for the morn - ing which then was so dim— For the
ray; While the storm which had seem - ing - ly ban - ished the dawn, On - ly

Chorus.

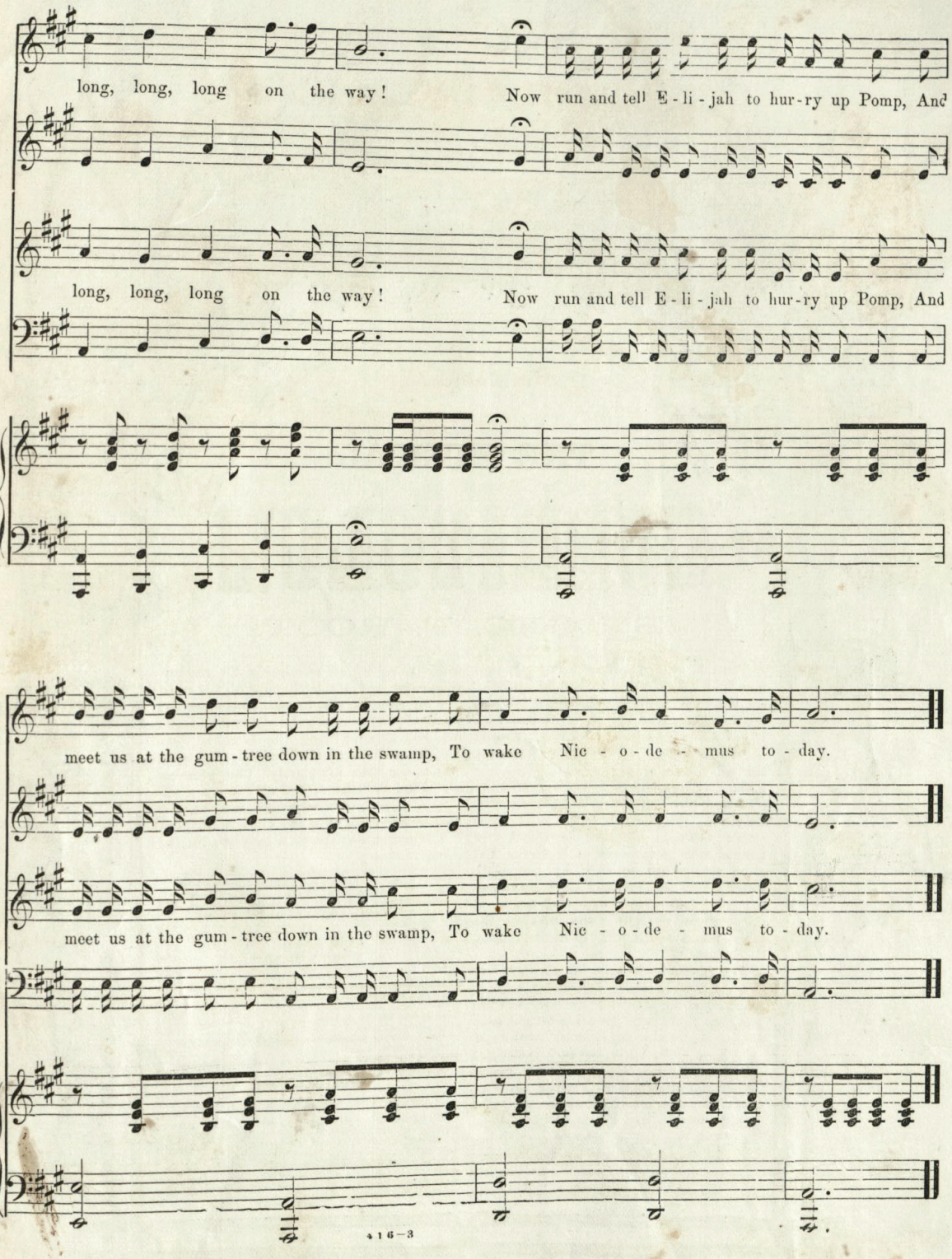
Air

up for the great Ju-bi - lee!" The "Good Time Com-ing" is al - most here! It was
sleeps in the old hol - low tree.
morn-ing which now is at hand.
hast - ens the ad-vent of day.

Alto

Tenor

The "Good Time Com-ing" is al - most here! It was


long, long, long on the way!
Now run and tell E - li - jah to hur - ry up Pomp, And
long, long, long on the way!
Now run and tell E - li - jah to hur - ry up Pomp, And
meet us at the gum - tree down in the swamp, To wake Nic - o - de - mus to - day.
meet us at the gum - tree down in the swamp, To wake Nic - o - de - mus to - day.

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The whole book may be divided into two kinds of lessons—the one for *musical* culture and the other for *muscular* culture. Not that there is no practice for the muscles in the former, nor exercise for the musical taste in the latter, but each is devoted mainly to its own object. Those lessons which are designed to awaken, develop, and strengthen a love for music, and with which are imparted a knowledge of time, tune, and expression, (Rhythmics, Melodics, and Dynamics,) are written in many pleasant and tuneful forms, and are called *exercises, pieces, songs, études, solfeggios*, etc., while those which are simply for the development and strengthening of the muscles of the fingers, hands, and vocal organs, do not pretend to be pleasant or tuneful, but depend upon the benefits they confer in the way of flexibility and execution, for their popularity. These lessons are called TECHNICS, and embrace *five finger exercises, scales, arpeggios*, and *miscellaneous exercises* of many kinds and forms.

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Dedicated to

HON. JOHN WENTWORTH ESQ.

MAYOR of CHICAGO

I'm so happy I've forgotten what I'm singing

BALLAD

WORDS AND MUSIC BY

Ossian E. Dodge.

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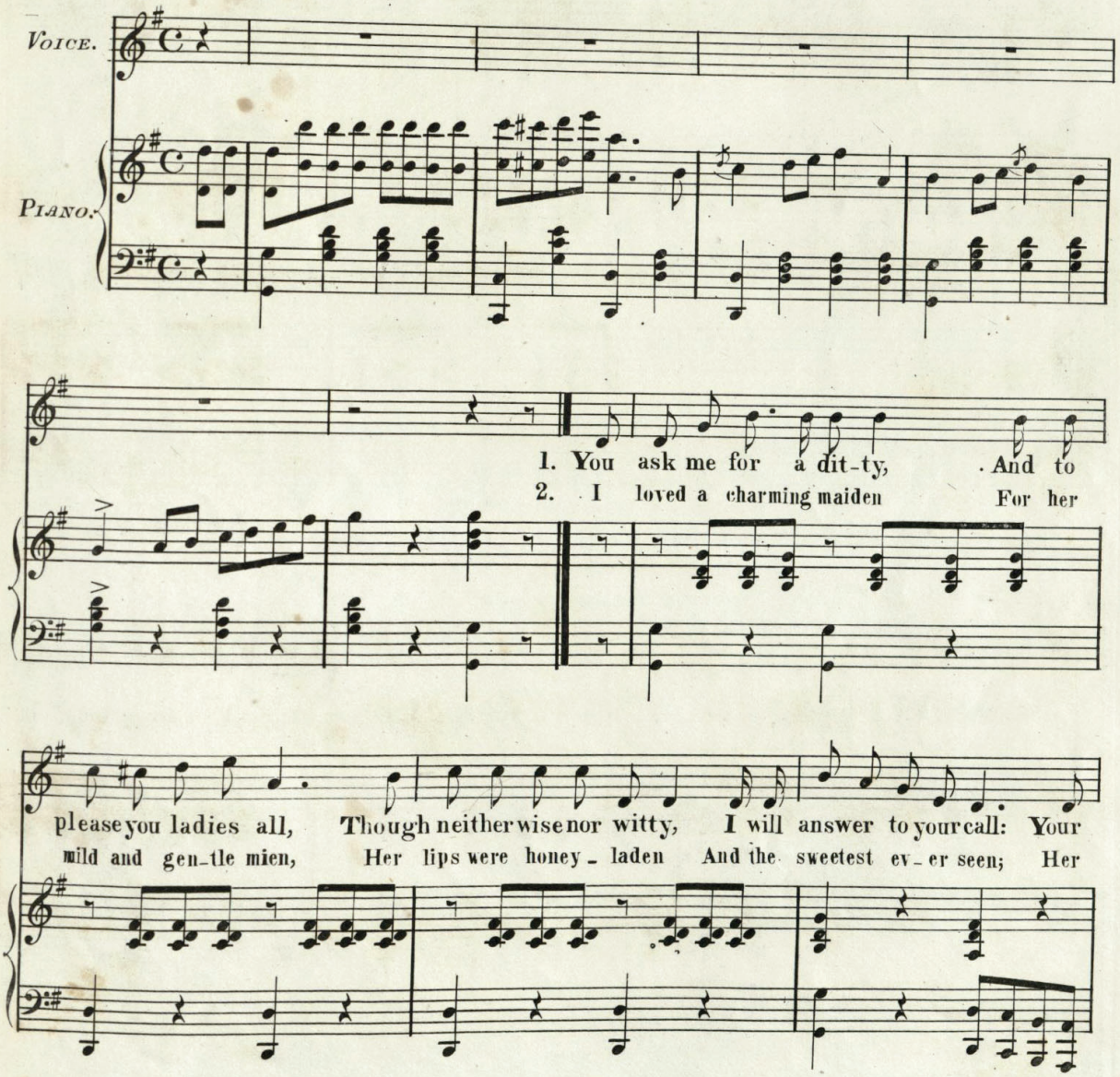
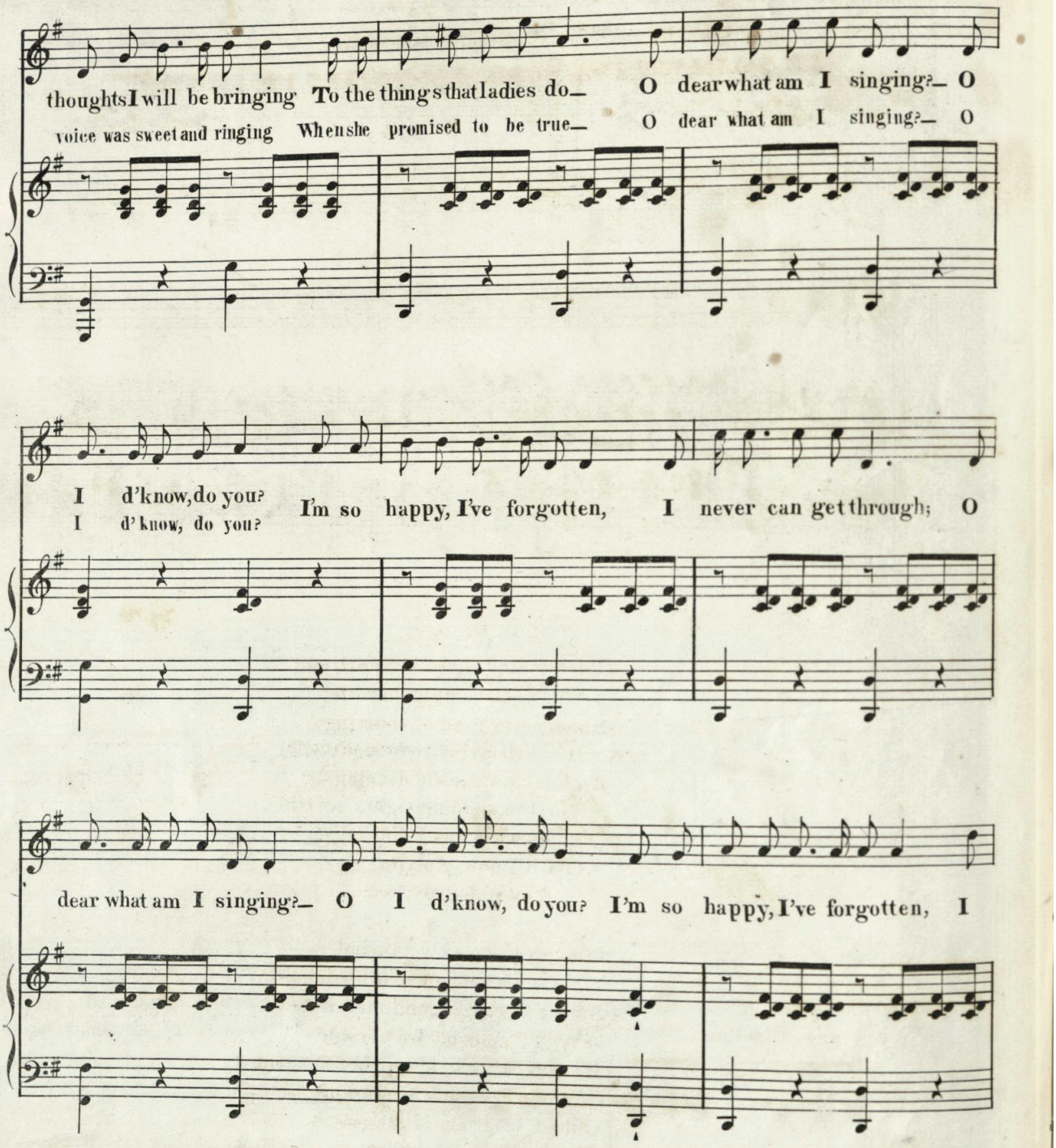
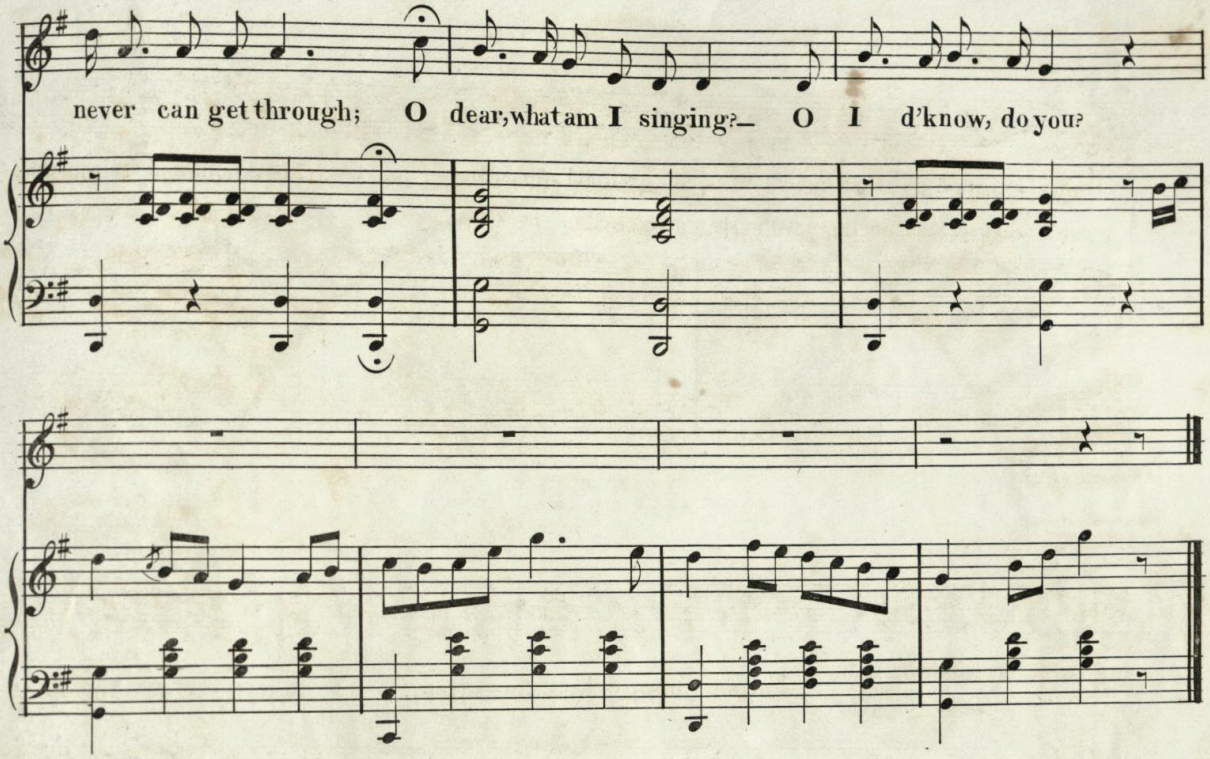
I'M SO HAPPY, I'VE FORGOTTEN WHAT I'M SINGING!

Words and Music by OSSIAN E. DODGE.




thoughts I will be bringing To the things that ladies do— O dear what am I singing?— O
voice was sweet and ringing When she promised to be true— O dear what am I singing?— O
I d'know, do you? I'm so happy, I've forgotten, I never can get through; O
I d'know, do you?
dear what am I singing?— O I d'know, do you? I'm so happy, I've forgotten, I

I'm so happy &c.



3.

The cunning maid in sporting
Will declare, upon her life,
She's never fond of courting,
But will strive to be your wife;
And in your ear be dinning,
What to woman's rights are true—
O dear, what am I singing?—
O I d'know, do you?
I'm so happy, &c.

4.

One evening as I tarried
With an old and wrinkled maid,
She said, "she wasn't married,
And I mustn't be afraid;"
Her breath was sharp and stinging,
When her arms around me flew—
O dear, what am I singing?—
O I d'know, do you?
I'm so happy, &c.

Pearson, Eng'r.

MARCH OF THE Minute MEN

COMPOSED BY

E. D. EATON

5

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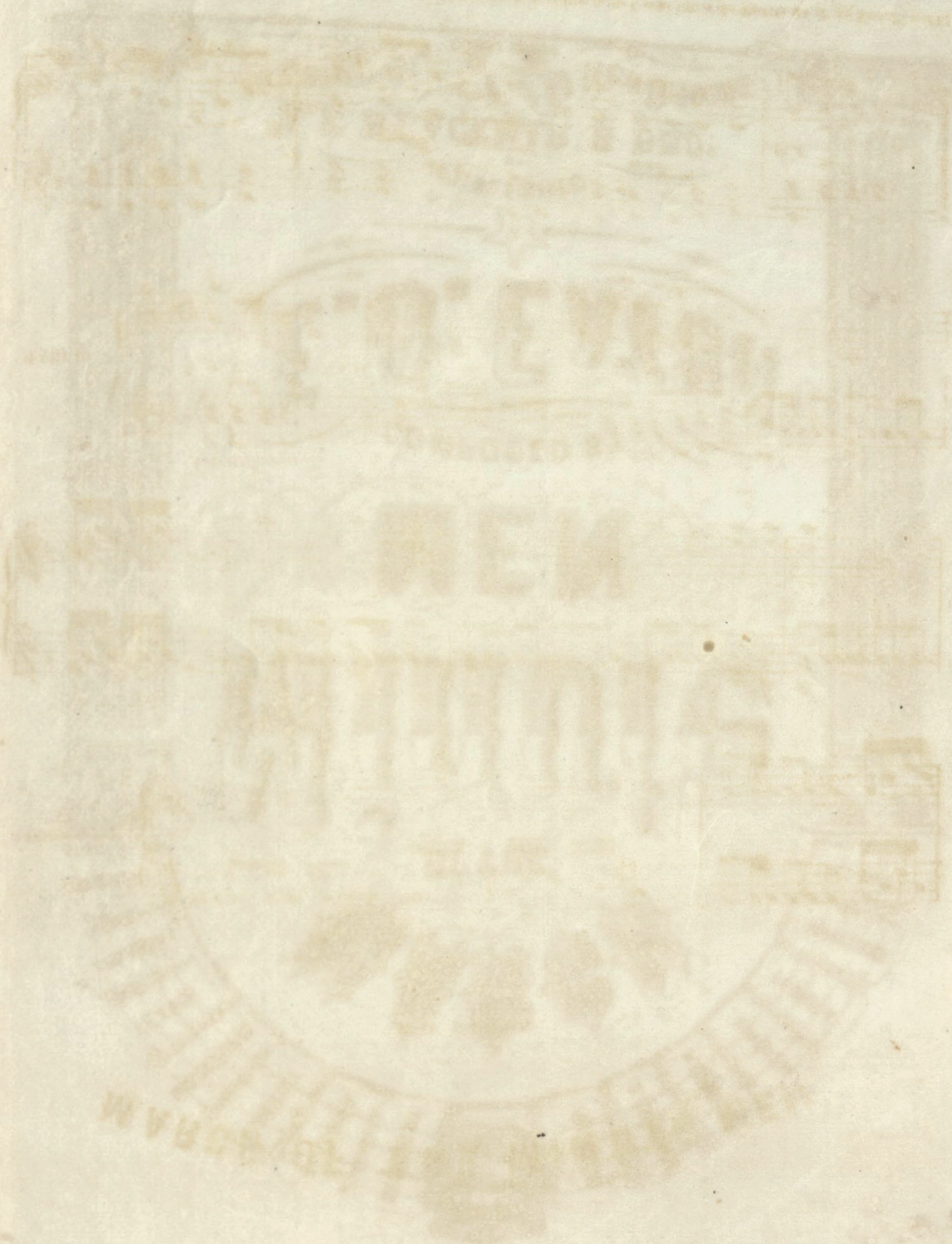

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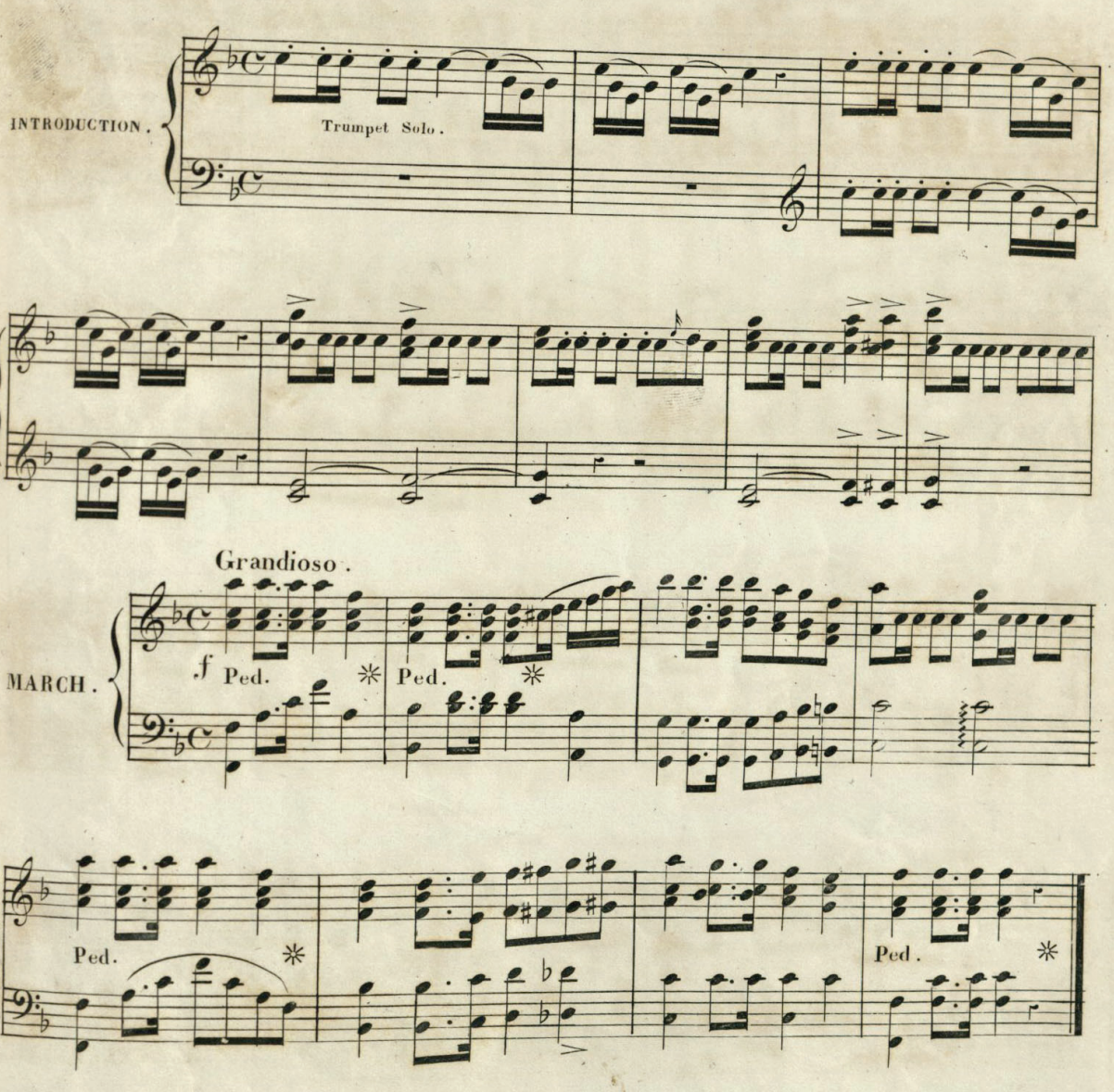
E.O. EATON.



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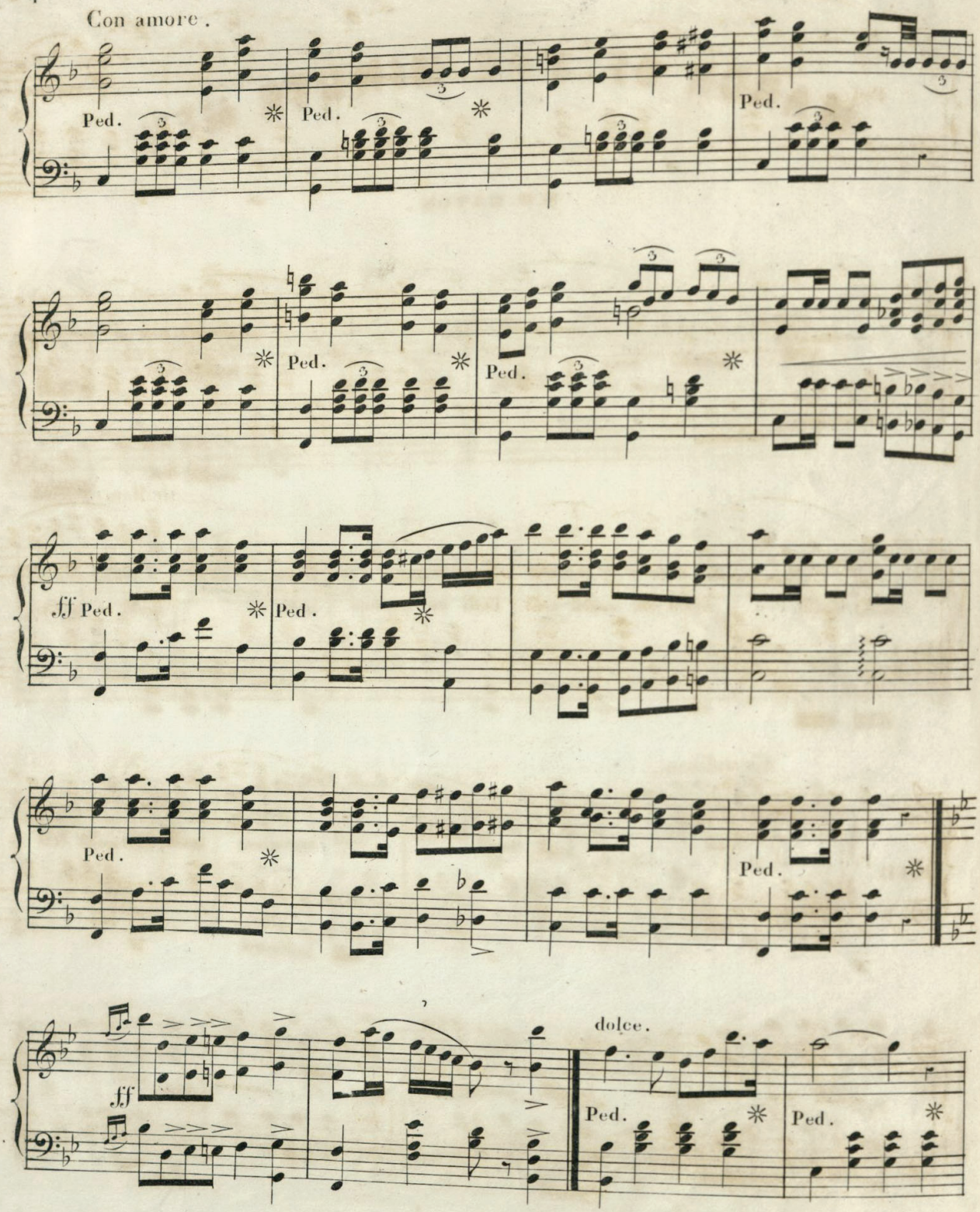
Con amore.
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dolce.
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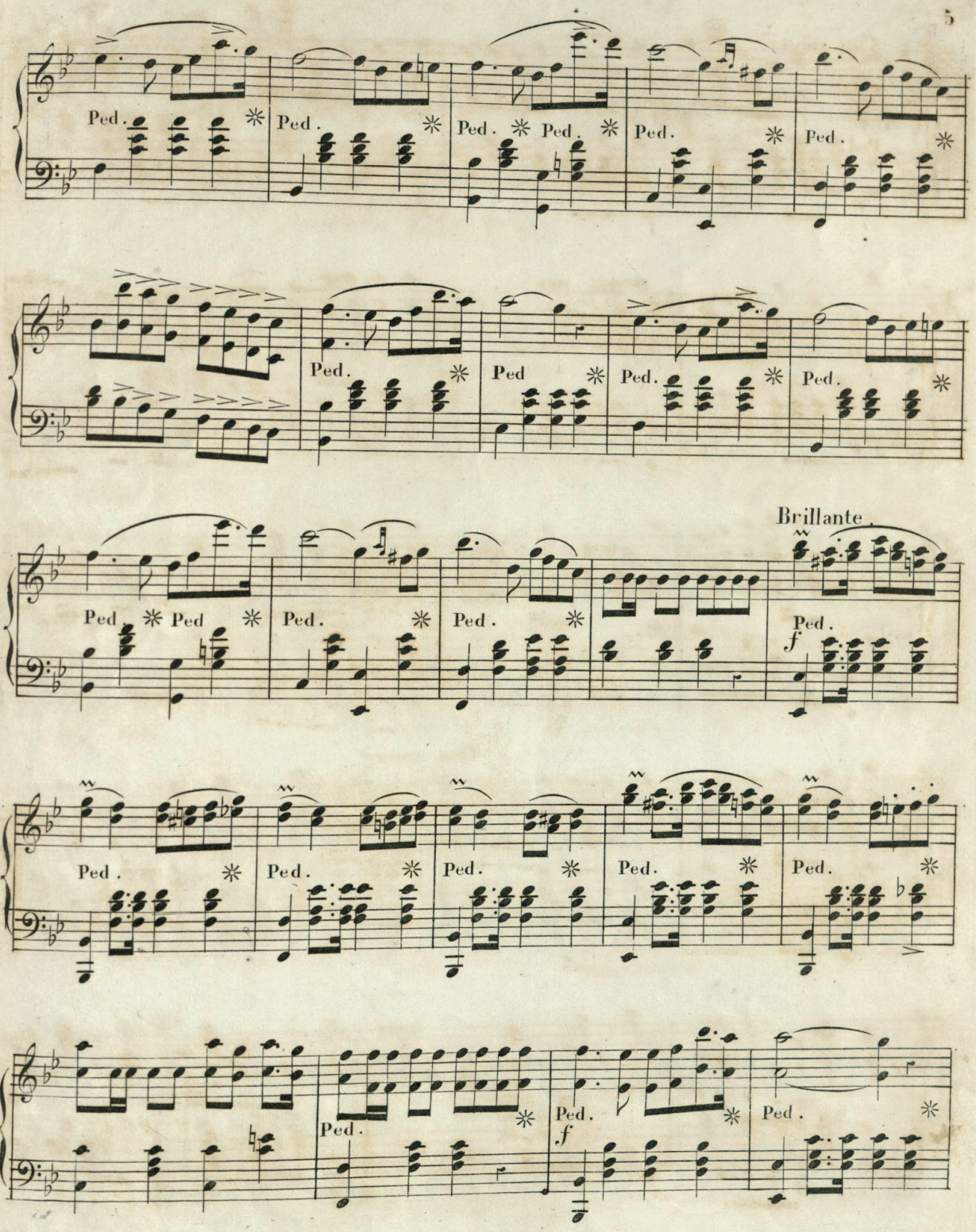
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Brillante.
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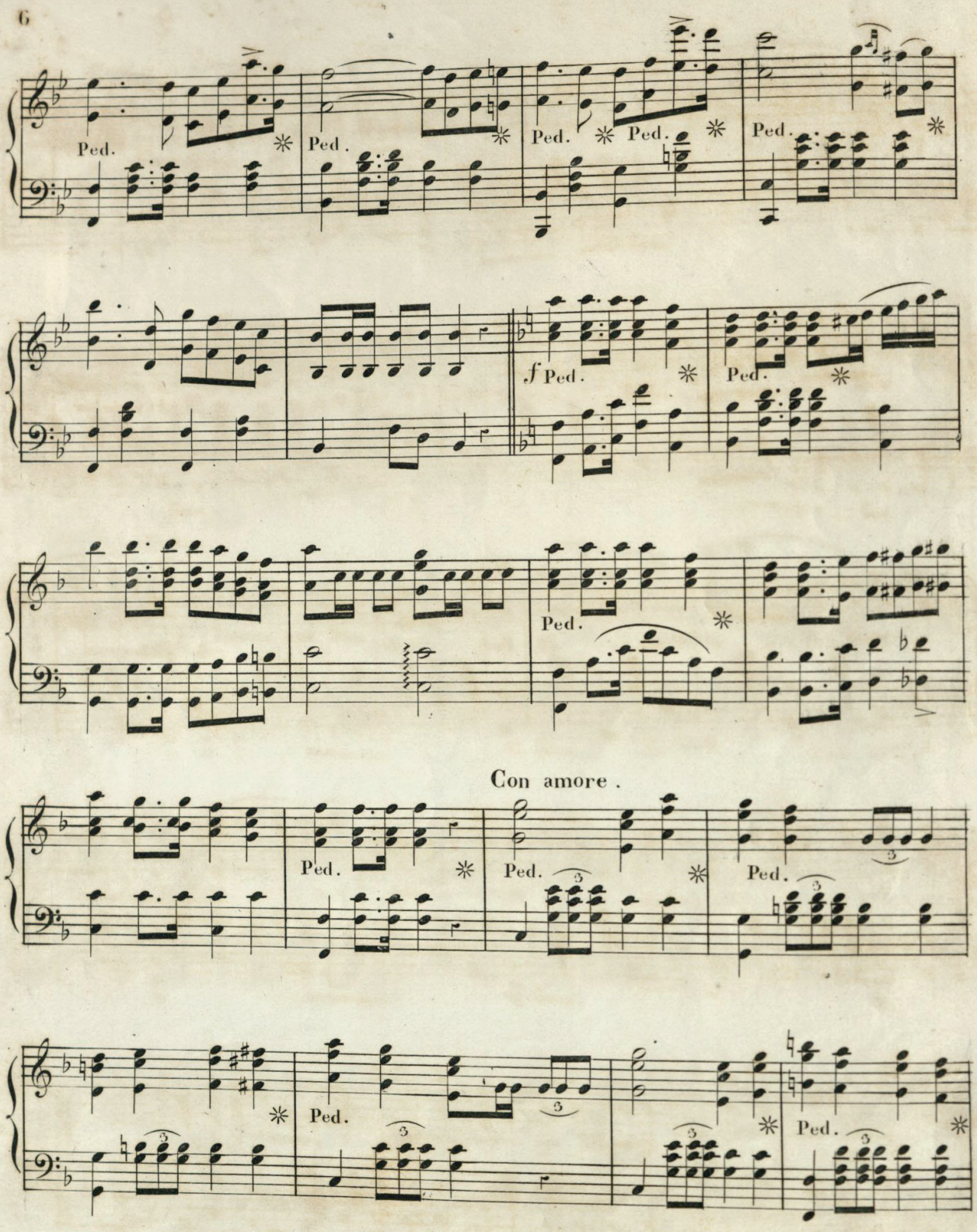
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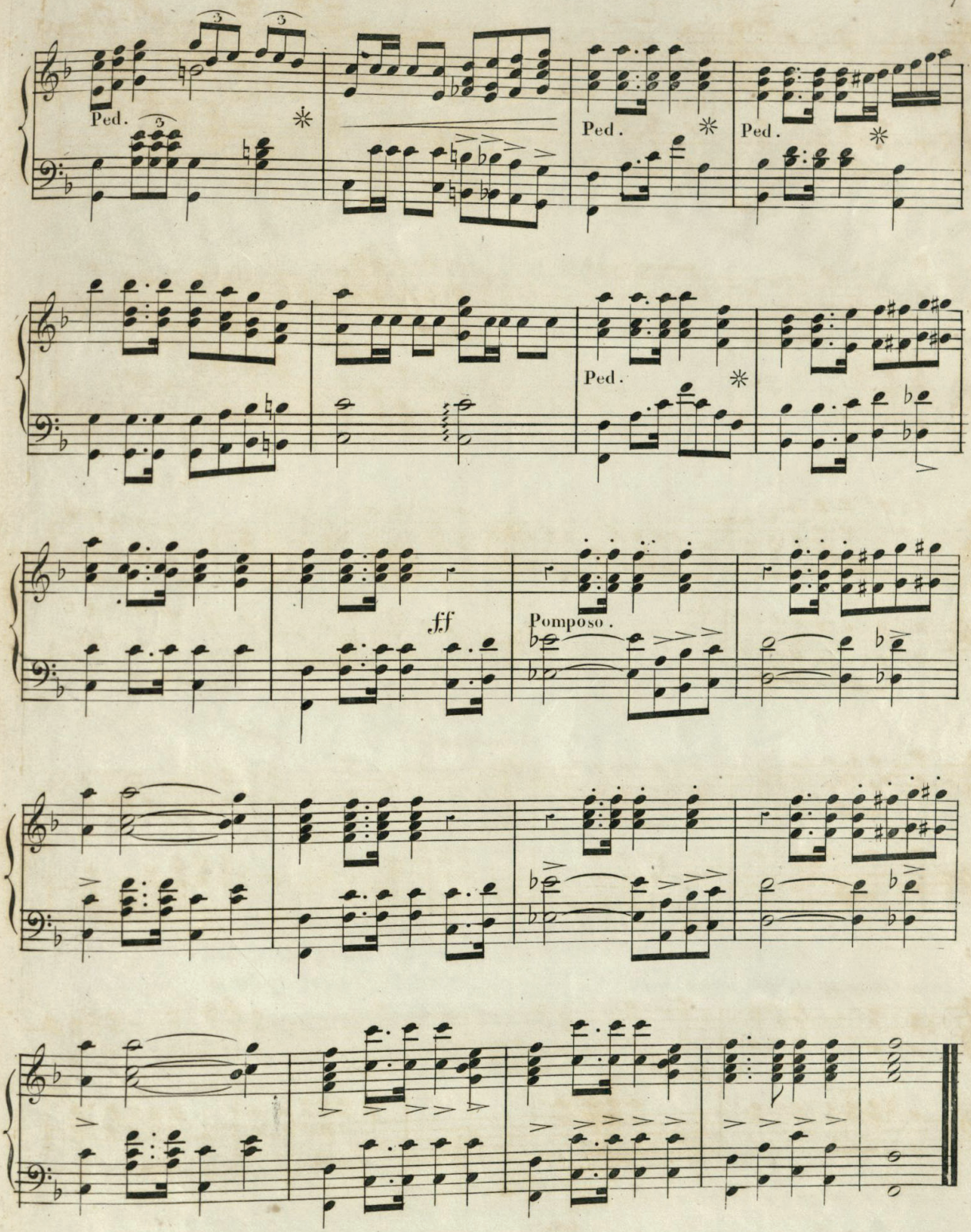
Ped.
Ped.
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Ped.
ff
Pomposo.

MURPHY, WEST & PEEL'S

Original

MINSTRELS

No 1 DARKIES' BOAT SONG.
3 MY CANOE IS ON THE OHIO.
5 MINNIE GRAY.
7 I'M COMING HOME TO DIXIE.

No 2 THE FROG POND.
4 THE LITTLE BONNET.
6 THOU ART GROWING OLD, MOTHER.
8

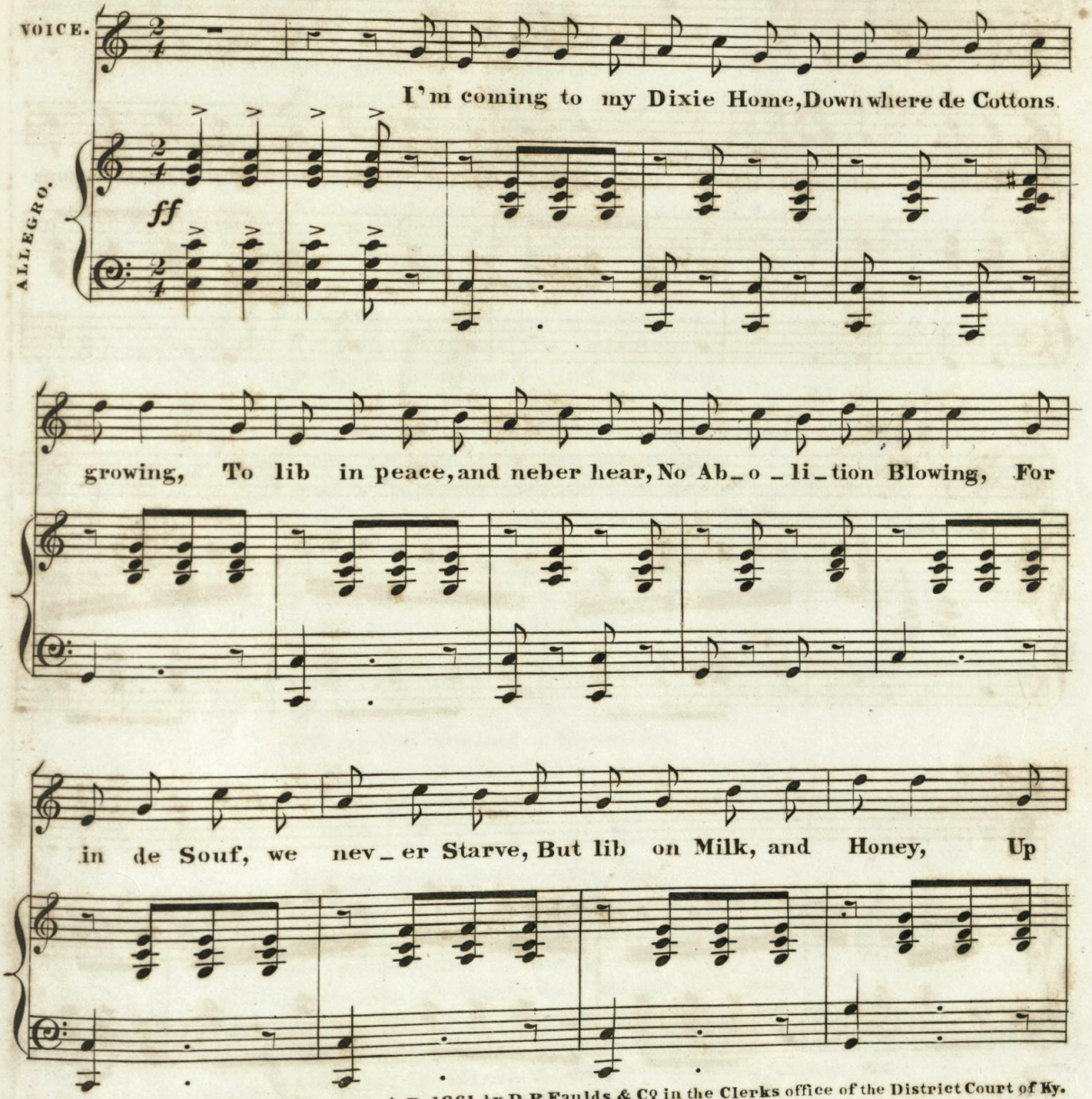
Published by D.P. FAULDS Louisville Ky.

Cleveland S. BRAINARD & Co. OLIVER DITSON Boston.

HENRY Mc CAFFREY Baltimore.

I'M COMING HOME TO DIXIE.

Words by J. G. Richards. Music by C. L. Ward.



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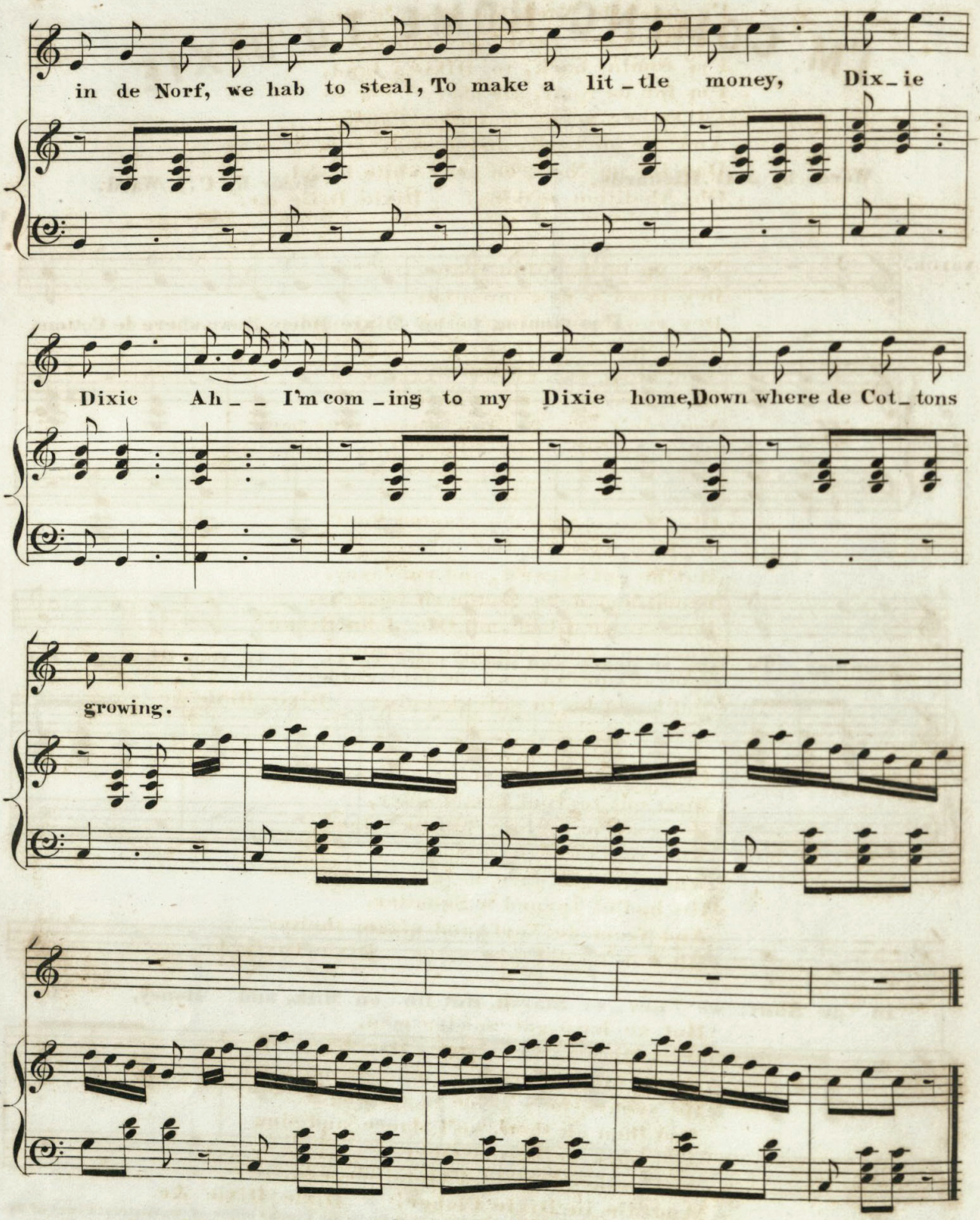
in de Norf, we hab to steal, To make a lit_tle money, Dix_ie
Dixie Ah_ _ I'm com_ing to my Dixie home, Down where de Cot_tons
growing.

2

I'v tried de Norf, but it won't do,
For a nigger raised in clober,
I'm comin back, to Dixie's land,
I'm for de Souf, all ober,
I'd rather work, de Cotton Patch,
And die on Corn, and Bacon,
Dan lib up Norf, on good white bread,
Ob Abolition making. Dixie Dixie &c.

3

Now up in de Ohio State,
Dey fixed a new invention,
Dey run de cars un neaf de ground
To keep from all detention,
And when dey git de nigger dare
De Police calls upon him
You can't stay here, so move your boots
Oh Lord, how dey do run him. Dixie Dixie &c.

4

Ole Massa Abe, he started Souf,
To look at some few niggers,
But he got skeer'd, and run away,
From dem dare Southern triggers,
Dey say de Ghost, of Ole John Brown
Cum up – while he was sleeping
And whispered low, oh dont go dare
You'l not be in safe keeping. Dixie Dixie &c.

5

From dat same Norf, Ole Massa Steve
Went out to find his Mudder,
He come in sight of Dixie's land
And went a little fudder,
When he got dare he got so mad
He had'nt turned a Squatter,
And from de Norf, and nigger theives
Oh how he did take water. Dixie Dixie &c.

6

But we have got anoder man,
Our Mighty Mass Jeff. Davis,
From Lincum and his John Brown clan,
He swears he's gwine to save us,
And then oh then, we'l dance and sing
And work de Cotton Ober,
And make de Ole Plantation ring,
And die in Dixie Clober. Dixie Dixie &c.

1333 – 4. J. Slinglandt, Engv^r & P^r

To my friend
T. F. McNULTY.

RAMBLING THRO' THE TOWN.

SERIO COMIC SONG

SUNG BY

Nell the California Diamond.

WORDS BY
FRANK DUMONT,

MUSIC BY
JAS. E. STEWART.

NEW YORK.
J. L. PETERS 599 BROADWAY.

San Francisco & Portland.
Matthias Grav.

Galveston.
T. Goggan & Bro.

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St Louis.
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Dobmeyer & Newhall.

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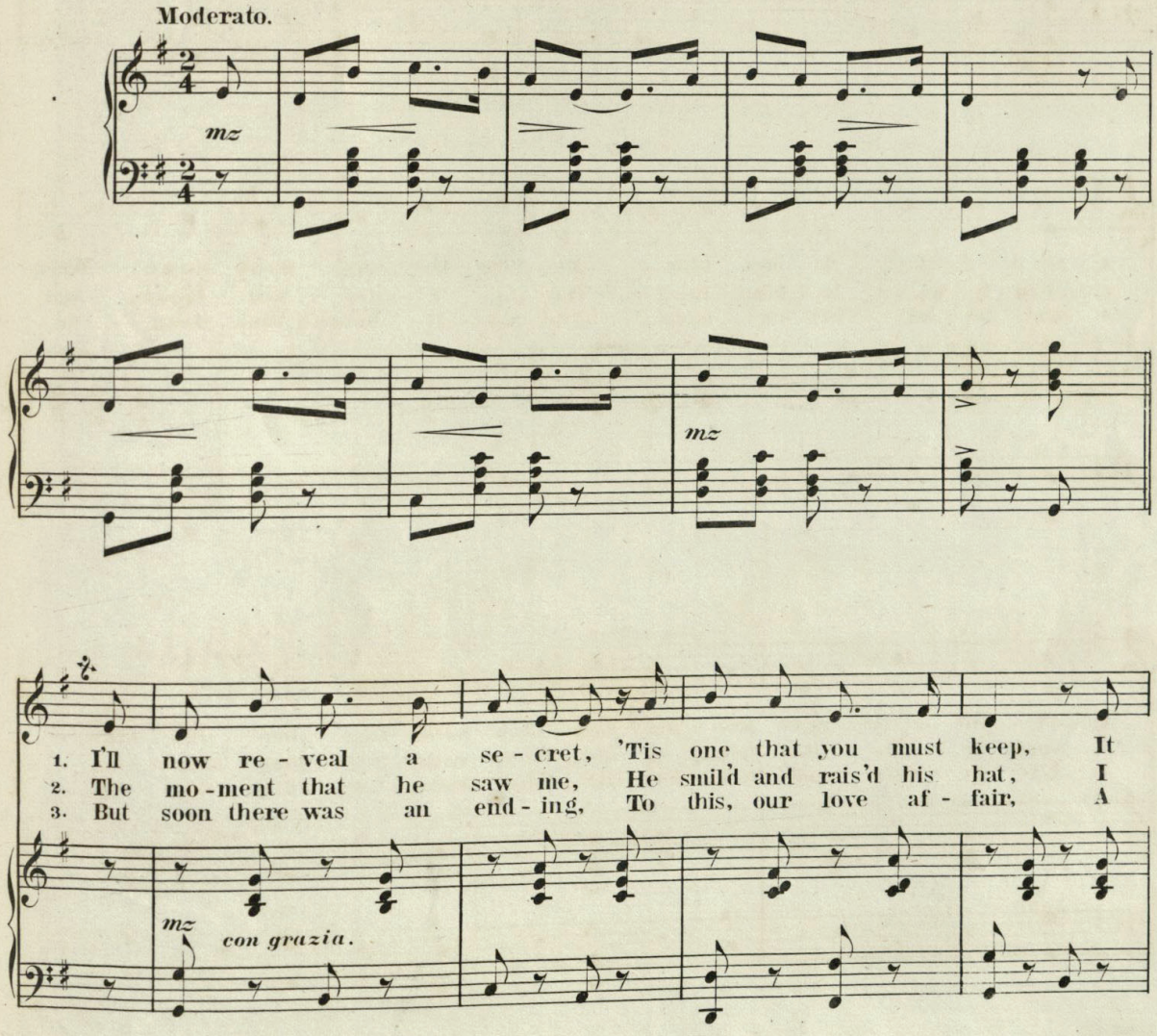
RAMBLING THRO' THE TOWN.

SERIO COMIC SONG.

Words by ***FRANK DUMONT.*** *Music by* ***JAMES E. STEWART.***



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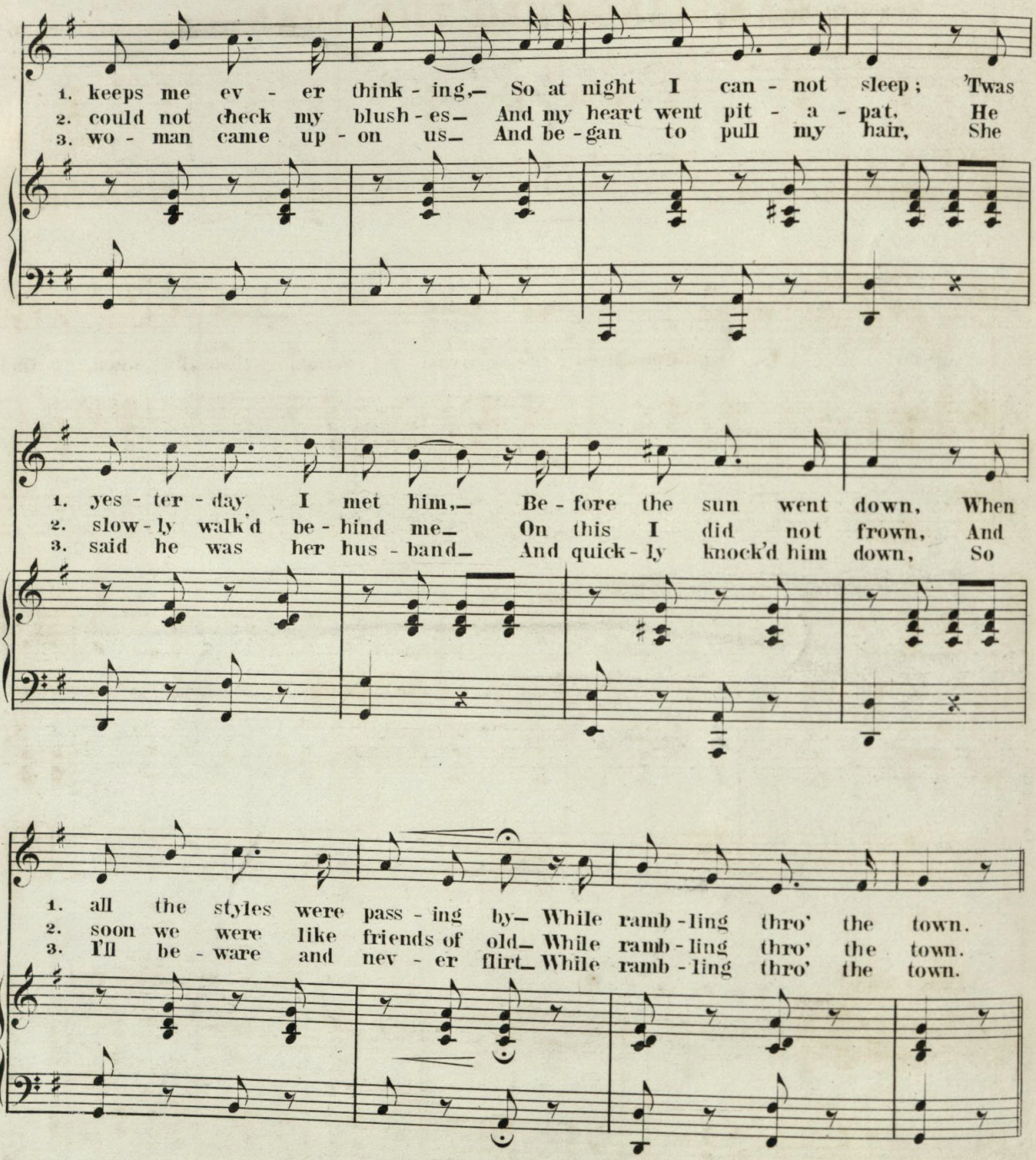
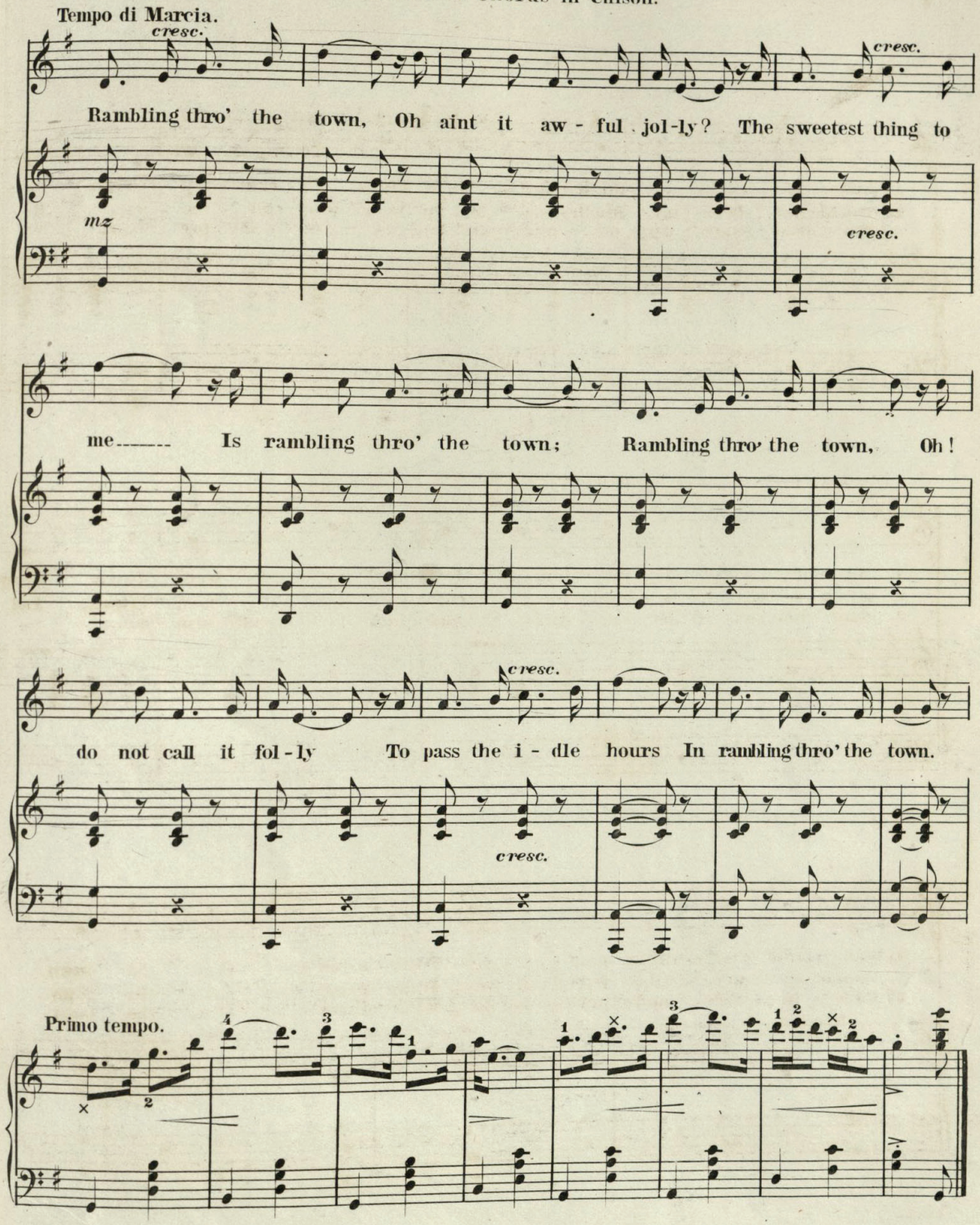

1. keeps me ev - er think - ing,— So at night I can - not sleep; 'Twas
2. could not check my blush - es— And my heart went pit - a - pat, He
3. wo - man came up - on us— And be - gan to pull my hair, She
1. yes - ter - day I met him,— Be - fore the sun went down, When
2. slow - ly walk'd be - hind me— On this I did not frown, And
3. said he was her hus - band— And quick - ly knock'd him down, So
1. all the styles were pass - ing by— While ramb - ling thro' the town.
2. soon we were like friends of old— While ramb - ling thro' the town.
3. I'll be - ware and nev - er flirt— While ramb - ling thro' the town.

Refrain or Chorus in Unison.



E. A. Rowster

To those who are looking beyond the river.

Will you come to meet me darling?

SONG & QUARTETTE

Words by

Miss. Frances A. Baker.

Music by

GEO. F. ROOT.

2½

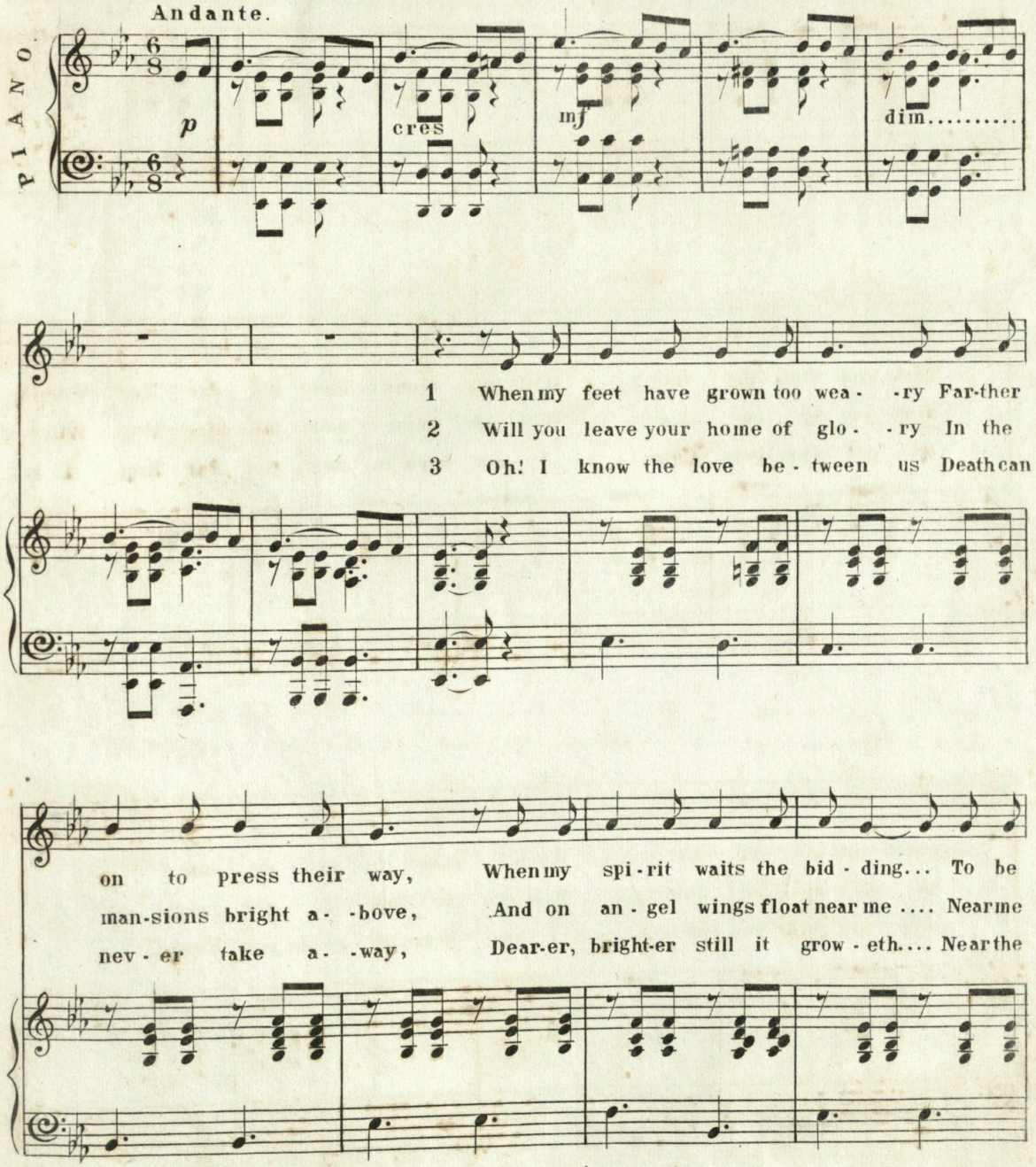
CHICAGO.

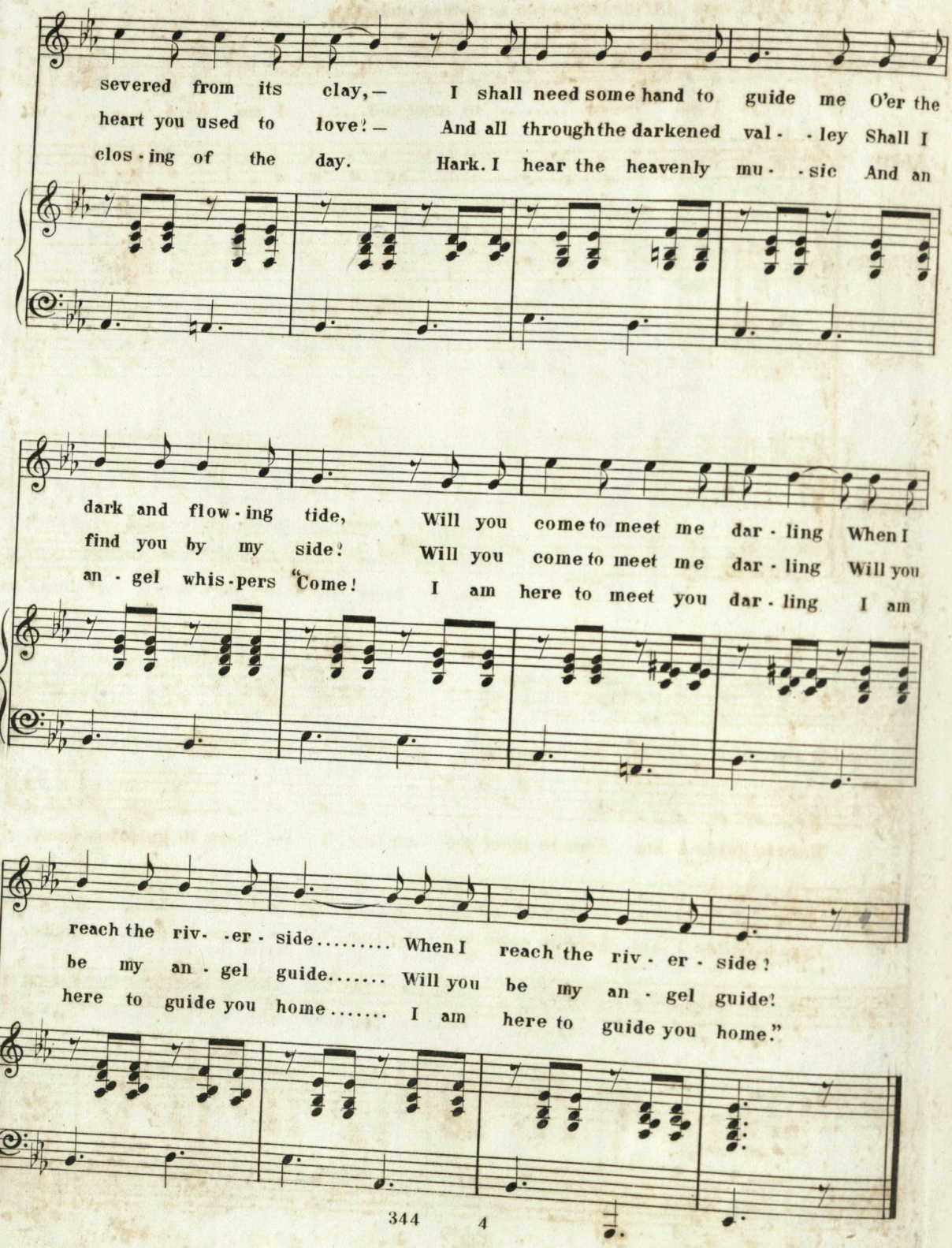
Published by ROOT & CADY 95 Clark St.

Entered according to Act of Congress A.D. 1862 by Root & Cady in the Clerk's Office of the District Court for the North[n] Dist[t] of Illinois.

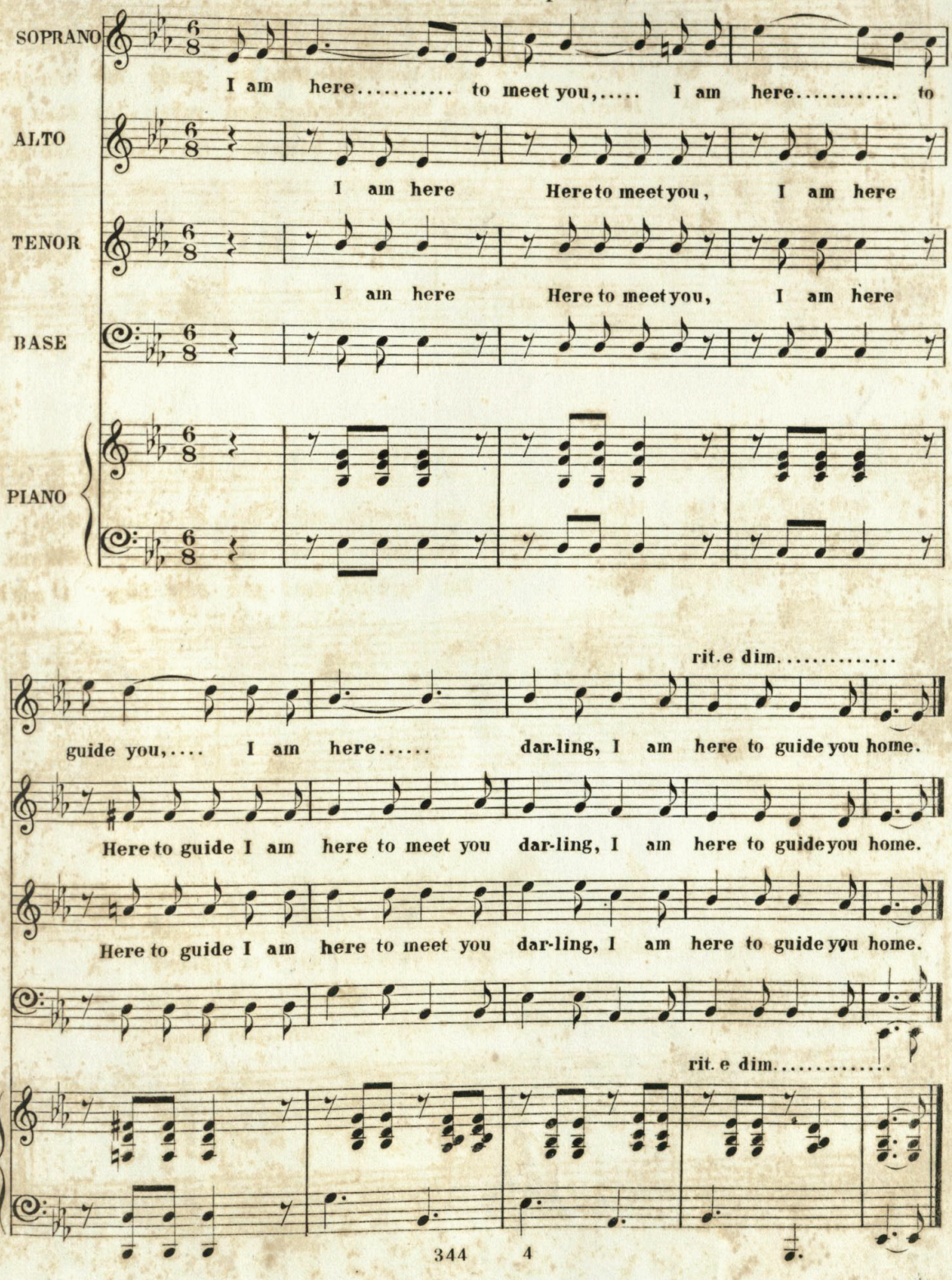
WILL YOU COME TO MEET ME DARLING!

Words by Miss. F. A. BAKER. Music by GEO. F. ROOT.

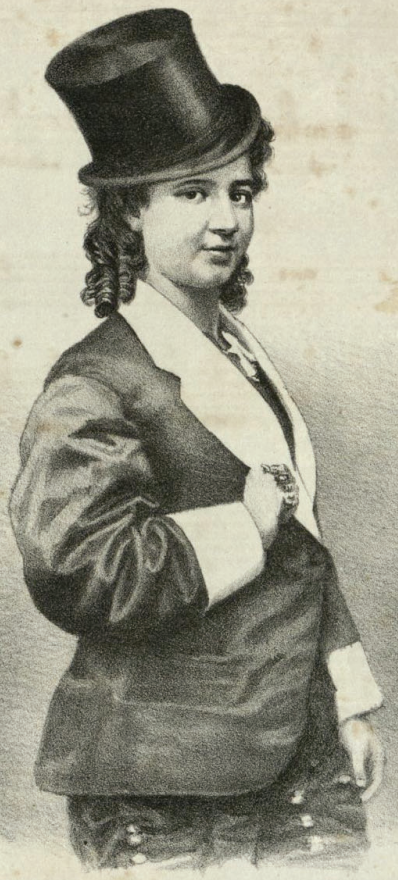



severed from its clay,— I shall need some hand to guide me O'er the
heart you used to love?— And all through the darkened val- - ley Shall I
clos - ing of the day. Hark. I hear the heavenly mu- - sic And an
dark and flow - ing tide, Will you come to meet me dar - ling When I
find you by my side? Will you come to meet me dar - ling Will you
an - gel whis - pers "Come! I am here to meet you dar - ling I am
reach the riv- -er - side..... When I reach the riv - er - side?
be my an - gel guide..... Will you be my an - gel guide!
here to guide you home..... I am here to guide you home."

CHORUS. PIANO. (After last verse as soft as possible)



Sophie Worrell's



Burlesque Songs

No1. P.S.D.
No2. UP IN A BALLOON.
No3. TASSELS ON THE BOOTS.
No4. THE NEW MABEL WALTZ.
No5. ALFRED PRINCE THE BARBERS SON.
No6.

4

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BALMER & WEBER 206 N. FIFTH STREET.

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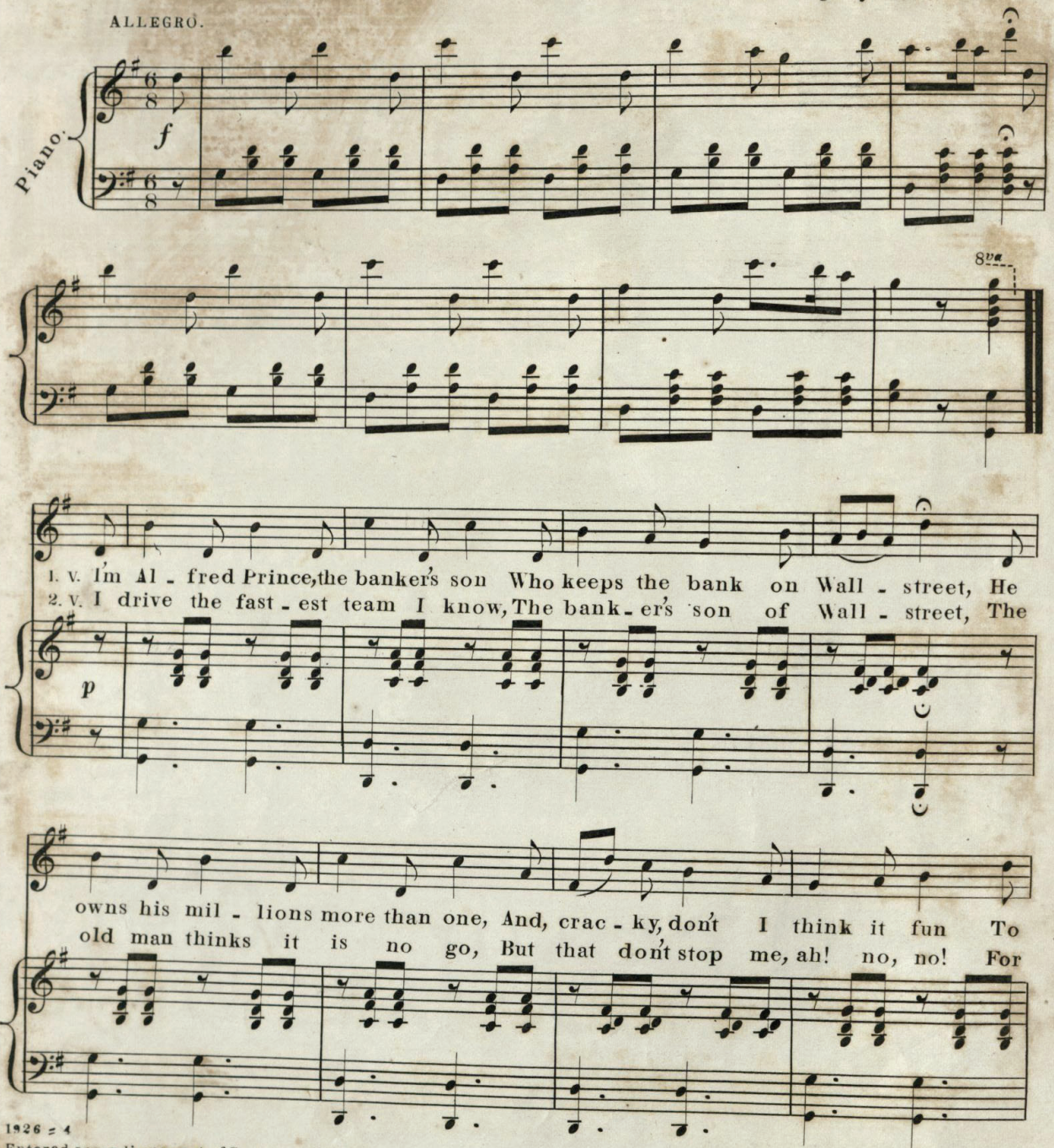
R.P. STUDLEY & CO., ST. LOUIS.

ALFRED PRINCE, THE BANKER'S SON OF WALLSTREET.

Words by Miss L. Garrison. Music Arrgd. by A. von Rochow.

ALLEGRO.



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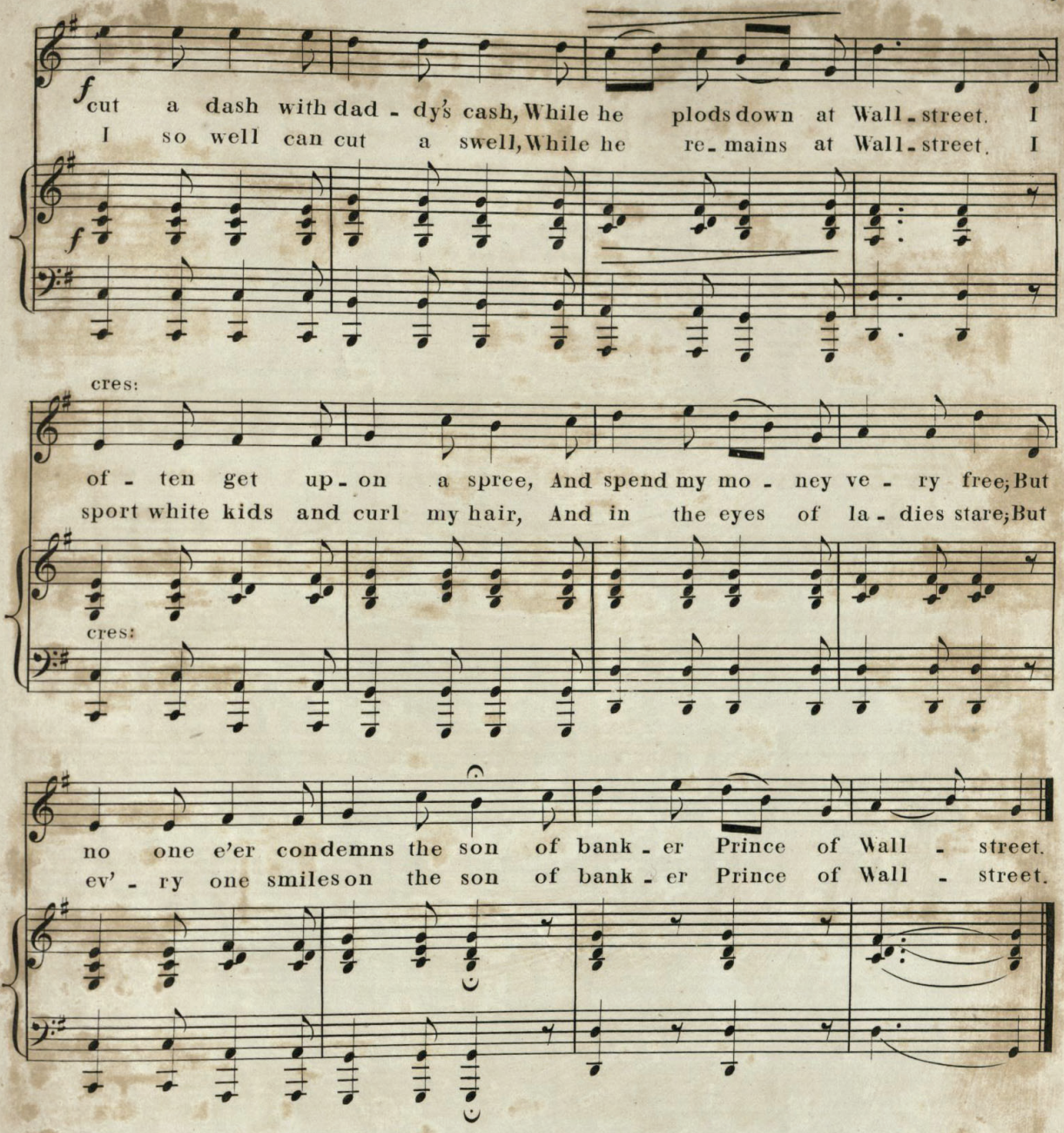
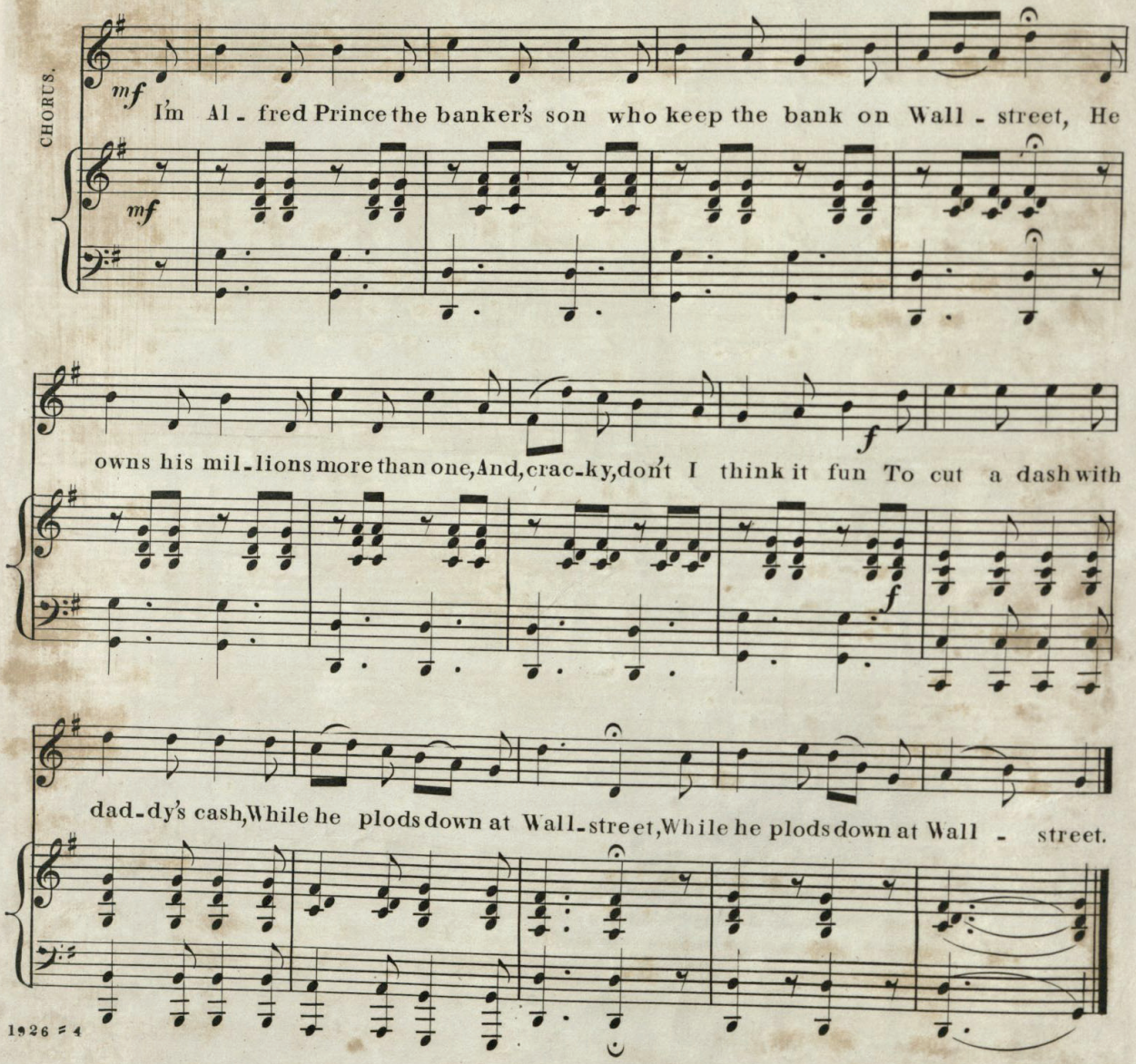


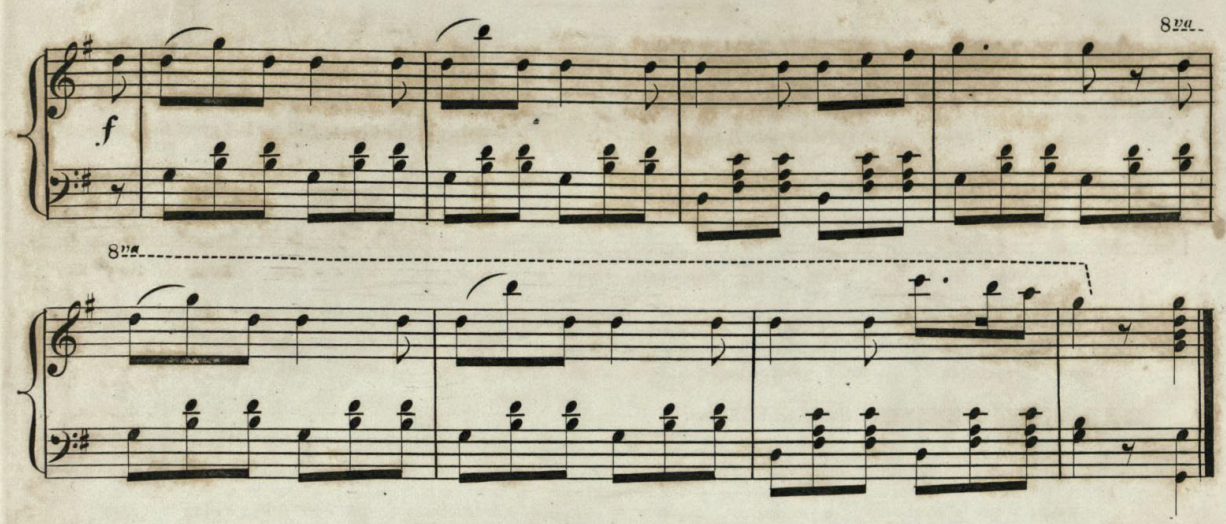
SPOKEN after 1st verse.

The governor got wind of my spreeing one day, and says he: Alfred, my son, it really grieves me to see you so wild and reckless. Don't bring disgrace on my name, a name that has stood highest in honor, since I became the respected millionaire." I bring disgrace on your name! no, impossible! Why, my dear paternal sire you must remember that every one is fully aware of the fact, that—

SPOKEN after 2d verse.

Jones, the poor seedy individual said to me not long ago: "Alf Prince, you've got more audacity and impertinence than any other man I know; why, if I were to stare at a girl, as you do, she'd snap fire and lightening at me out of her eyes, and the police would nab me for annoying the ladies." "Ah, said I complacently stroking my moustache, the Johnnies are aquainted with the capacity of my purse, and as for the girls, it would'nt do for the little dears to cut me, ah no, they like me too well, and I'll tell you why, just because—





3

Our house stands on Fifth Avenue,
One hour I lounge at Wallstreet;
Then to the billiard room I go,
And then lunch at Delmonico
And spend my cash, my diamonds flash,
While daddy's down at Wallstreet.
Then drive I round to Union square
To see the girls so sweet and fair,
And one sweet Miss throws many a kiss
To the banker's son of Wallstreet.

SPOKEN after 3th verse.

I made my girl a handsome present a few days since, a set of jewelry that called out the chinks, I'll tell you, $ 800 cash down. The fellows saw me, when I bought it, and said to me: „What a lucky dog you are, Alf, so much lose cash always about you, pray where do you pick it up." I turned about and straightened myself to reply in a manner suitable the deep importance of the subject: „Pick it up, gentlemen, I dont pick it up; Is it possible you have for the single space of a moment forgotten, that —

4

To dine costs thirty dollars, pshaw!
I get my cash from Wallstreet;
Then to the opera I go,
And then I lounge an hour or so;
Then out again to drink champagne —
Ten dollars more from Wallstreet —
Then to the faro bank to play
And squander hundreds there away,
But what of that, is not my dad
Rich banker Prince of Wallstreet!

SPOKEN after 4th verse.

Last night at the faro bank I staked $ 2000. on one card and lost, I asked Mr. Vanderbilt who happened to be present to loan me $ 1000. more, which he instantly did. Every one looked astonished, and I heard the whisper going round: „Who is that young man!" I arose and said: „Gentlemen —

The Latest and Best Songs by Popular Authors.

GENTLY LORD, O! GENTLY LEAD US! Sacred Song and Trio.

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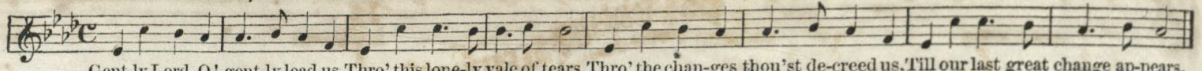
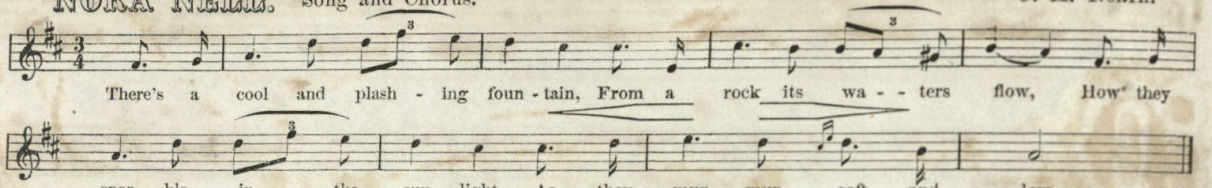


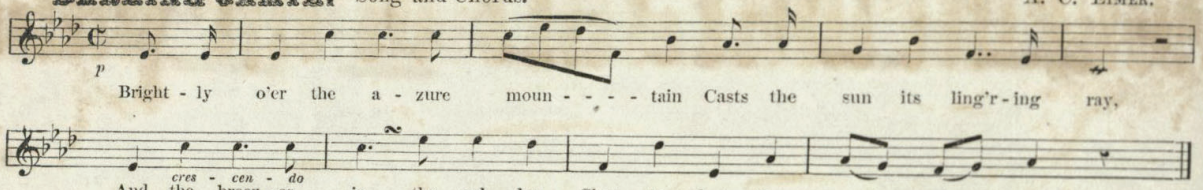
NORA NELL. Song and Chorus.

J. M. NORTH.



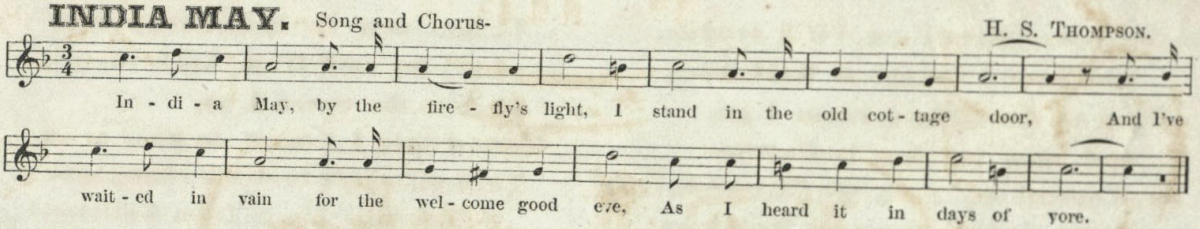
DARLING JAMIE. Song and Chorus.

A. C. EIMER.



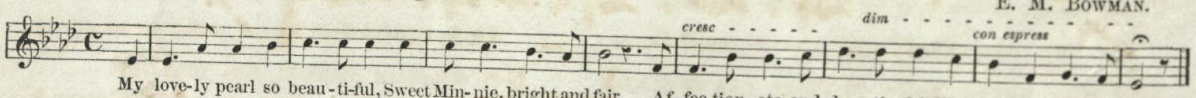
INDIA MAY. Song and Chorus-

H. S. THOMPSON.



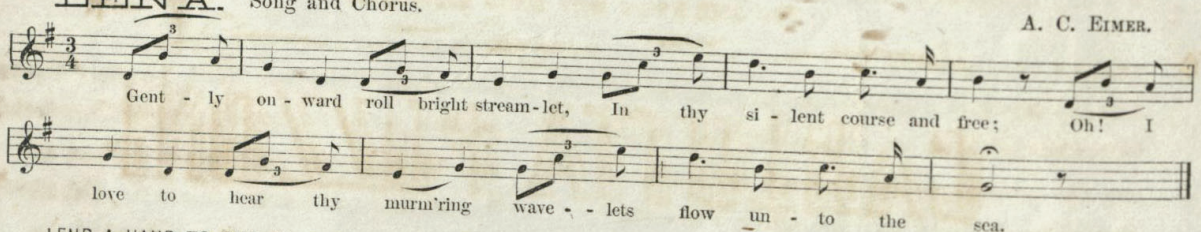
BONNIE ANNIE DREW. Song and Chorus.

E. M. BOWMAN.



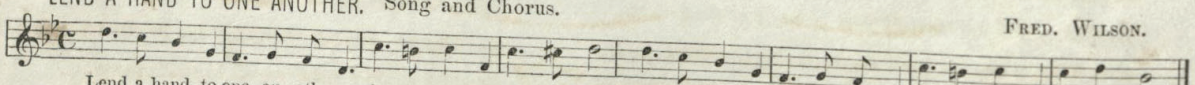
LENA. Song and Chorus.

A. C. EIMER.



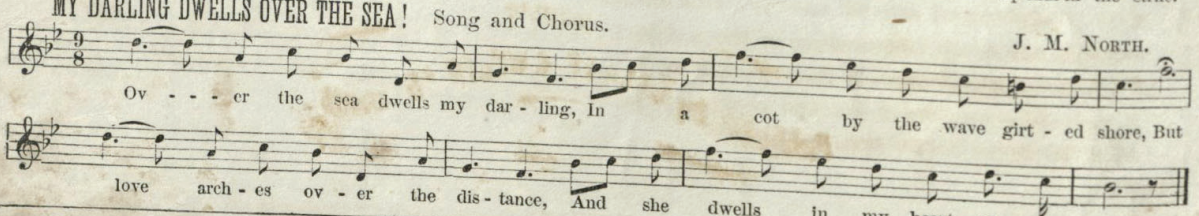
LEND A HAND TO ONE ANOTHER. Song and Chorus.

FRED. WILSON.



MY DARLING DWELLS OVER THE SEA! Song and Chorus.

J. M. NORTH.



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To MISS MALVINA SEEMÜLLER

Remembrance of the past

Ballad

Words by

H. D. Hewitt Esq.

-MUSIC-

COMPOSED & SUNG WITH GREAT SUCCESS BY

CARLOTTA POZZONI

St. LOUIS

Published by BALMER & WEBER 56 Fourth St

J. Scharr

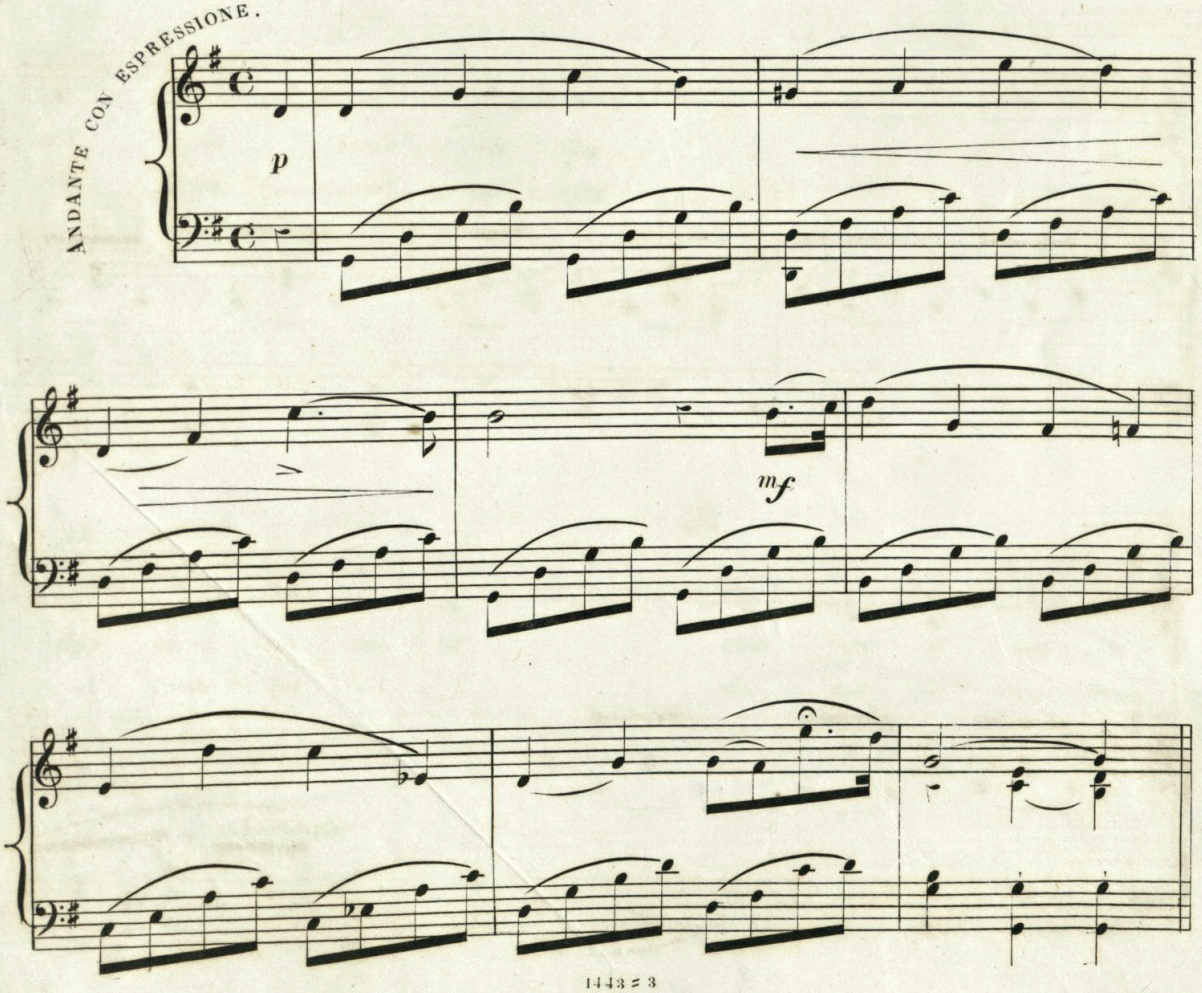
To Miss Malvina Seemüller.

REMEMBRANCE OF THE PAST.

BALLAD

Written by H.D.Hewitt Esq:

Composed by Mme Carlotta Pozzoni.



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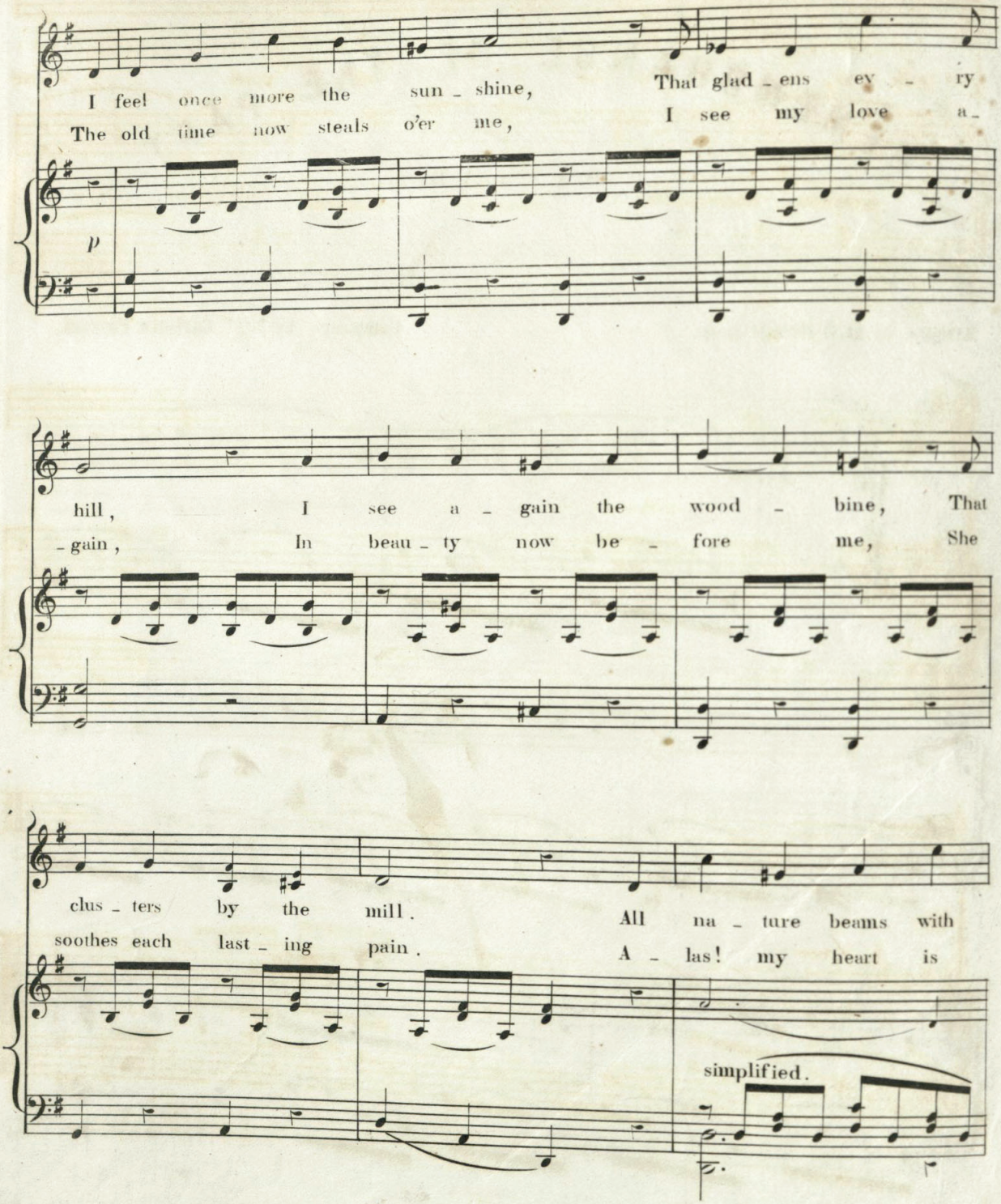
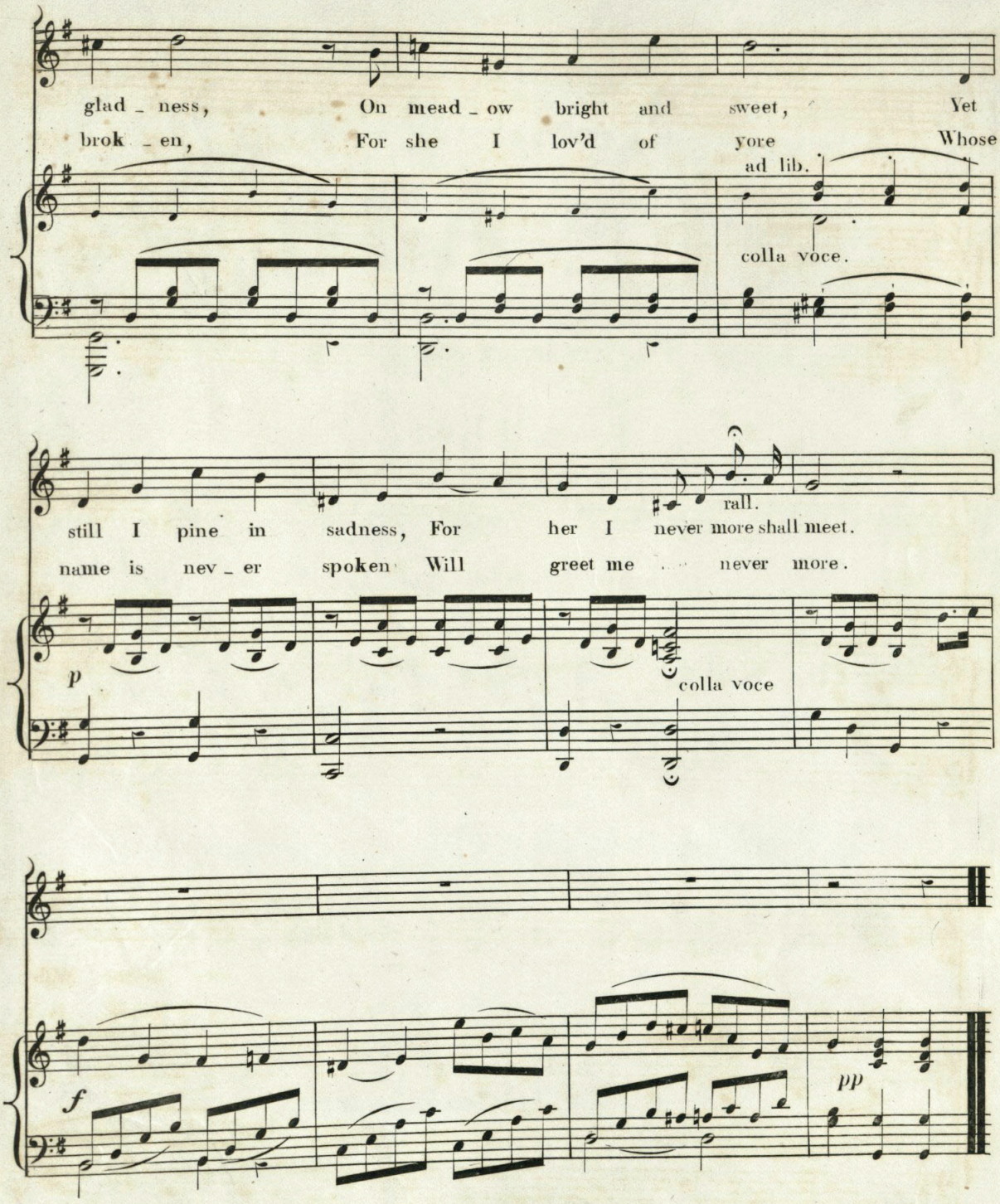

I feel once more the sun - shine, That glad - ens ev - ry
The old time now steals o'er me, I see my love a -
p
hill, I see a - gain the wood - bine, That
- gain, In beau - ty now be - fore me, She
clus - ters by the mill. All na - ture beams with
soothes each last - ing pain. A - las! my heart is
simplified.


glad _ ness, On mead _ ow bright and sweet, Yet
brok _ en, For she I lov'd of yore Whose
ad lib.
colla voce.
still I pine in sadness, For her I never more shall meet.
rall.
name is nev _ er spoken Will greet me never more.
p
colla voce
f
pp

CORA LEE

A

Ballad

RESPECTFULLY INSCRIBED TO OUR

Young Lady Friends

WORDS BY

J.W. BEAZELL

MUSIC BY

H.B. BROWN

2½ Guitar.

Piano. 2½

Philadelphia LEE & WALKER 188 Chesnut St.

St Louis FRITZ & DERLETH

Louisville Ky RATCLIFFE & DEBOE

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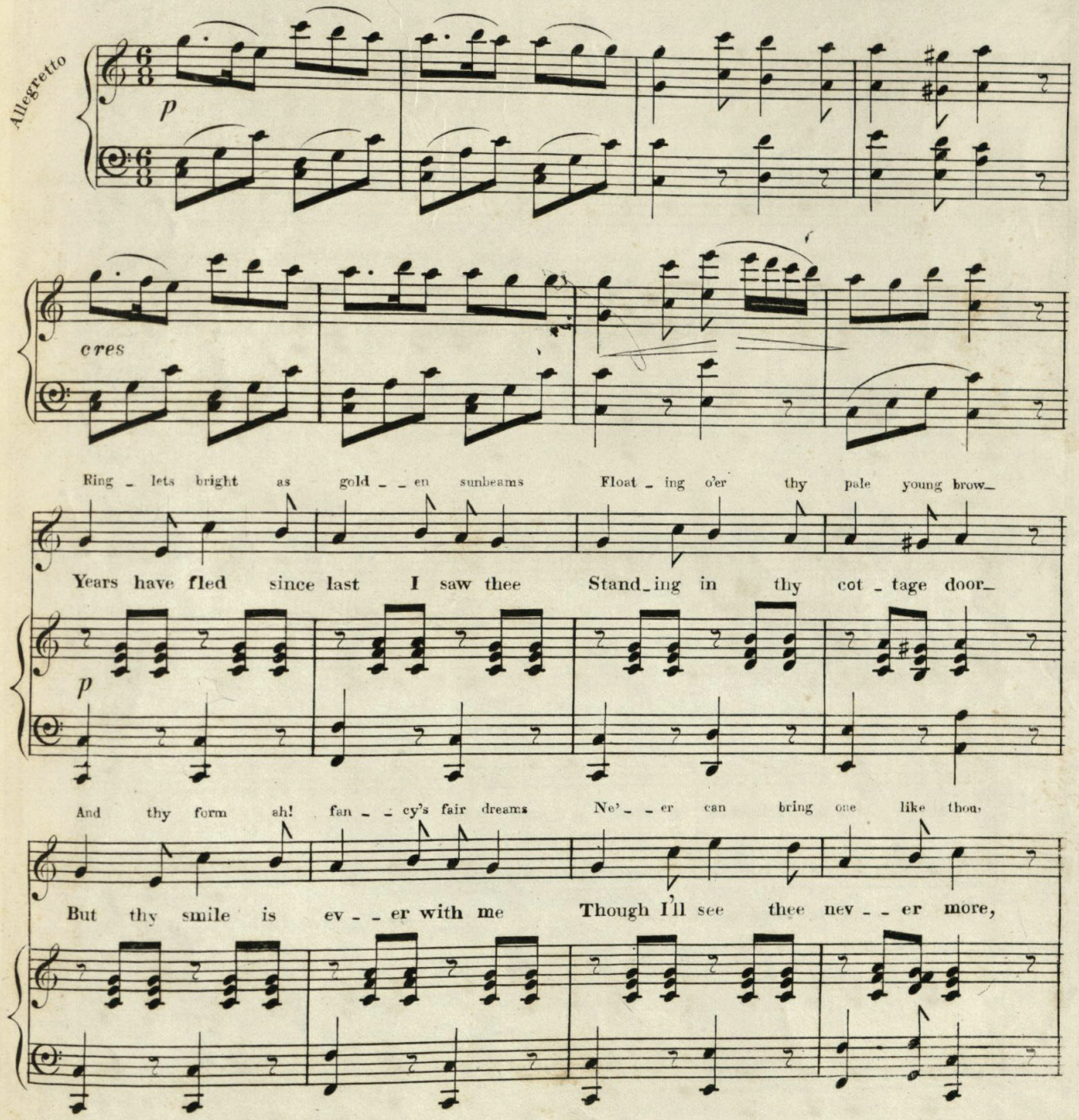
CORA LEE

A

BALLAD

Words by J. W. Beazell.

Music by H. B. Brown



Now the wil_ _ low sways its tres_ses, O'er thy grave dear Co_ _ ra Lee,
Cheeks as red as sum_mer ro_ses, Eyes as blue as sum_mer sky,

And at eve the dew_ _ drop nestles In the wild flow'_ers o'er thee,
And a heart whose wealth dis_clo_ses, Love gems sparkling in thine eye,

CHORUS.

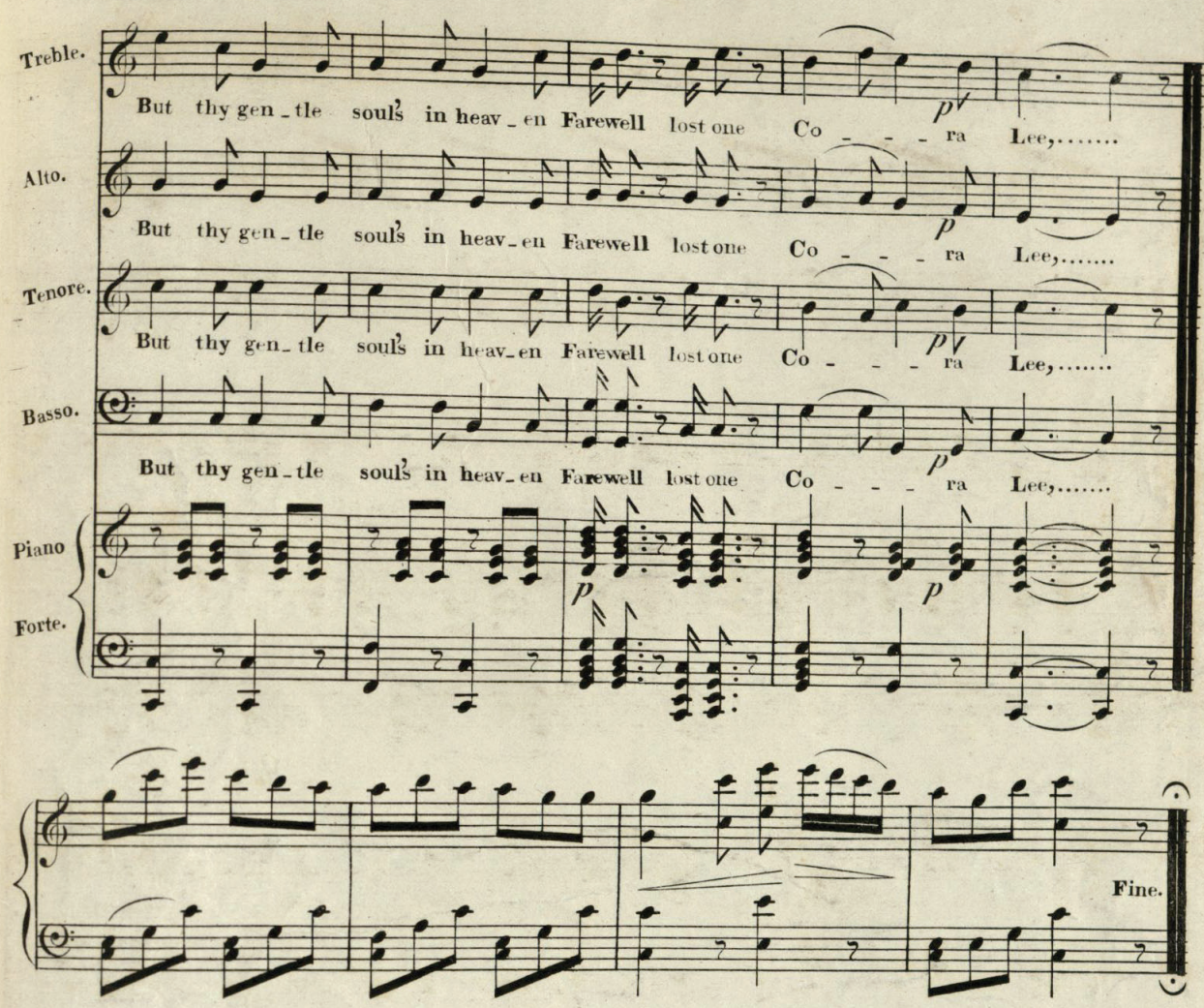
Treble. Pale the moon_beams fall at e_ven On the green turf ov_ _ er thee,

Alto. Pale the moon_beams fall at e_ven On the green turf ov_ _ er thee,

Tenor. Pale the moon_beams fall at e_ven On the green turf ov_ _ er thee,

Basso. Pale the moon_beams fall at e_ven On the green turf ov_ _ er thee,

Piano Forte.



3.d

Still thy voice' like music stealing,
Lingers round where last we met,
And I hear thee when I'm sleeping?
Whisper, "thou can'st ne'er forget."
No pale marble gleams above her,
Yet how dear that spot to me,
Mem'ry wanders to thee ever
"Angel stolen" Cora Lee.

John S Reed Engr

To Miss Lizzie Love.

DARLING KATE.

SONG & CHORUS

Written and composed by

WILL. S. HAYS.

Arranged by

CHARLES HEBEL.

2½

Piano. **Guitar.**

CINCINNATI, O.

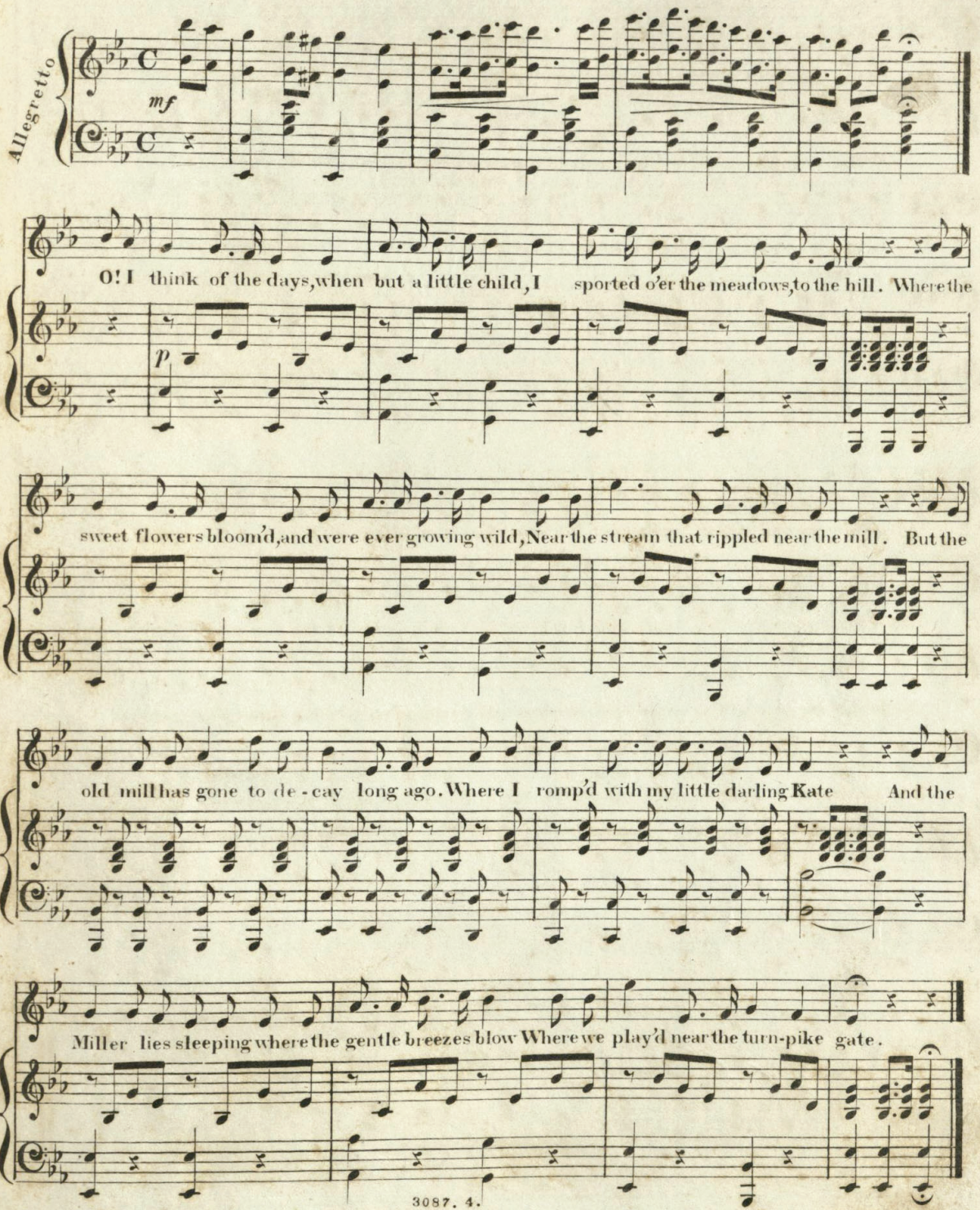
Published by A. C. PETERS & BRO. No. 94 West Fourth St. opposite the Post Office.

Successors to W. C. PETERS & SONS

ST LOUIS, MO. J. L. PETERS & BRO.

EHRGOTT, FORBRIGER & Co LITH. CIN. O.

WRITTEN AND COMPOSED BY W.S.HAYS. ARRANGED BY CHARLES HEBEL.



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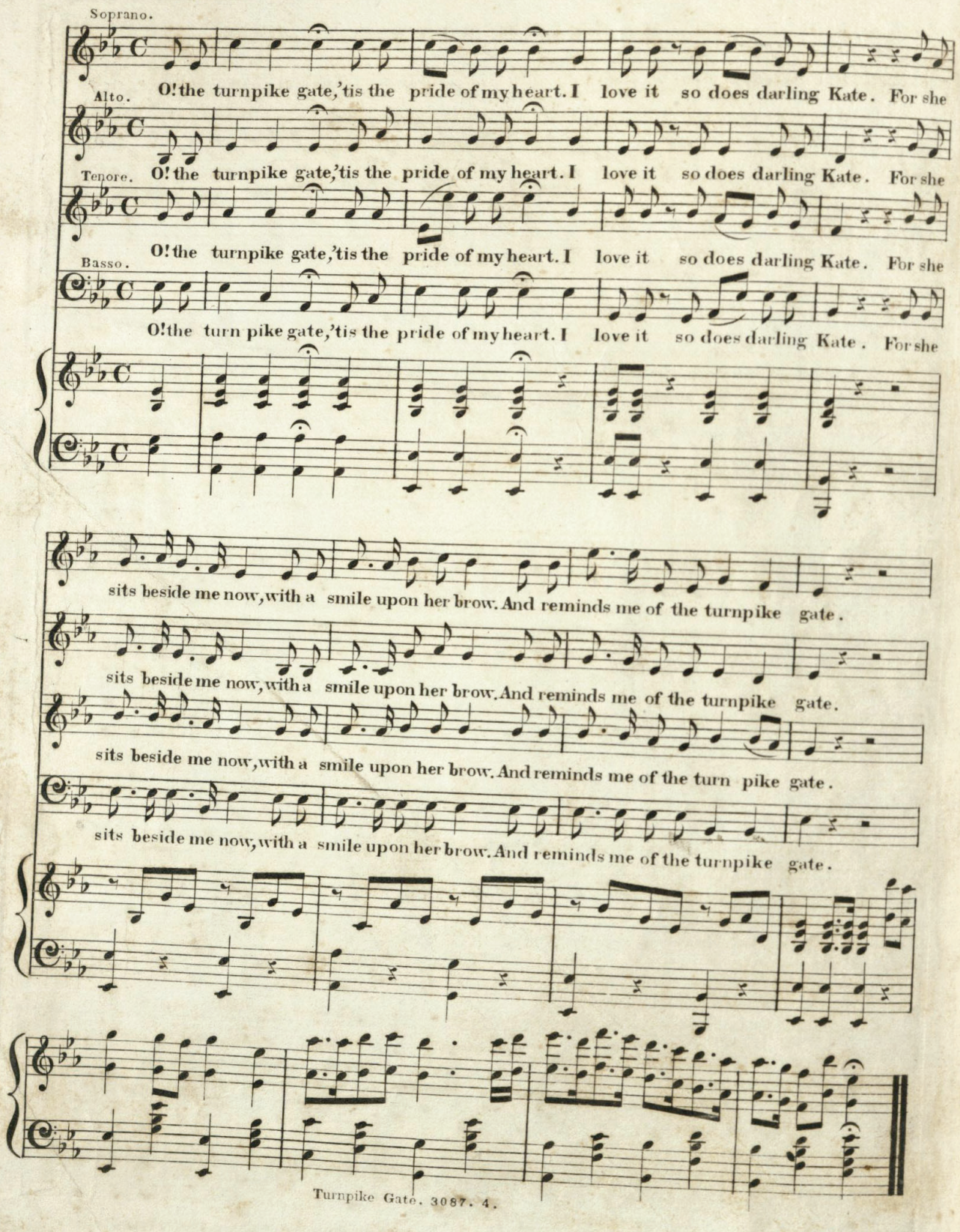
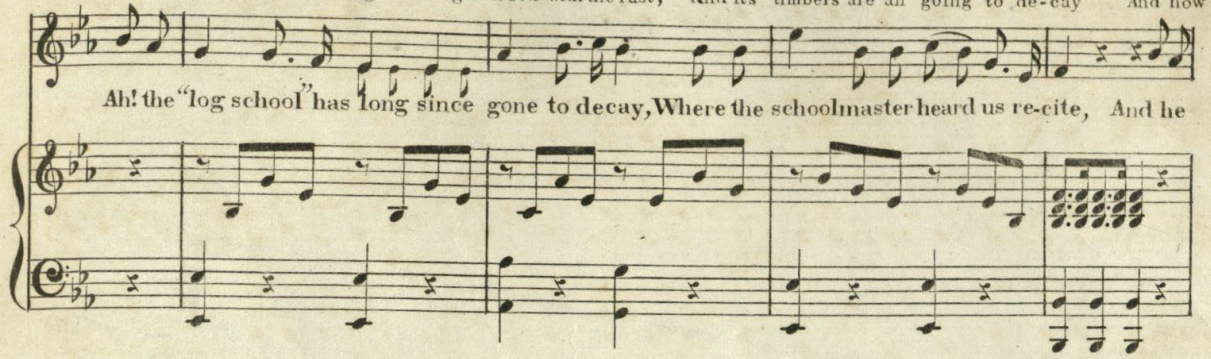
CHORUS.

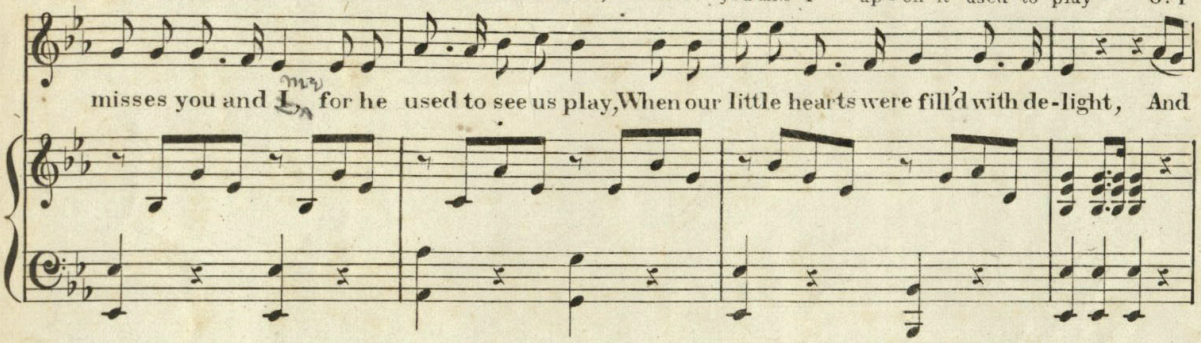

Soprano.
O! the turnpike gate, 'tis the pride of my heart. I love it so does darling Kate. For she
Alto.
O! the turnpike gate, 'tis the pride of my heart. I love it so does darling Kate. For she
Tenore.
O! the turnpike gate, 'tis the pride of my heart. I love it so does darling Kate. For she
Basso.
O! the turn pike gate, 'tis the pride of my heart. I love it so does darling Kate. For she
sits beside me now, with a smile upon her brow. And reminds me of the turnpike gate.
sits beside me now, with a smile upon her brow. And reminds me of the turnpike gate.
sits beside me now, with a smile upon her brow. And reminds me of the turn pike gate.
sits beside me now, with a smile upon her brow. And reminds me of the turnpike gate.

3. V. Now its old broken hinges have grown red with the rust, And its timbers are all going to de-cay And how



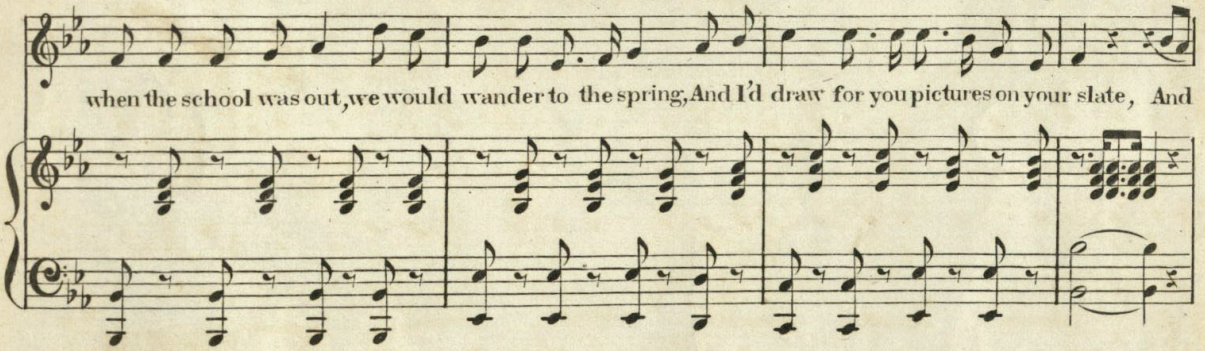
Ah! the "log school" has long since gone to decay, Where the schoolmaster heard us re-cite, And he

ma-ny swung upon it that have return'd to dust, Since you and I up-on it used to play O! I



misses you and I my for he used to see us play, When our little hearts were fill'd with de-light, And

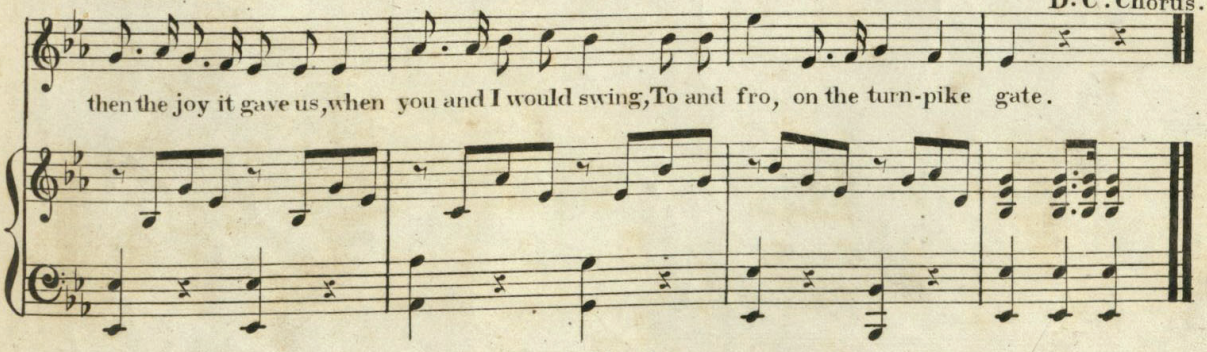
love it for 'twas there in my boy-hood days, That first I saw and lov'd my darling Kate: And she



when the school was out, we would wander to the spring, And I'd draw for you pictures on your slate, And

sits beside me now with a smile upon her brow, And re-minds me of the turnpike gate.

D. C. Chorus.



then the joy it gave us, when you and I would swing, To and fro, on the turn-pike gate.

Just before THE Battle, Mother.

BY

Geo. F. Root.

Published by Root & Cady.

93 Clark Street,

CHICAGO.

COPCUTT-WILLIAMS

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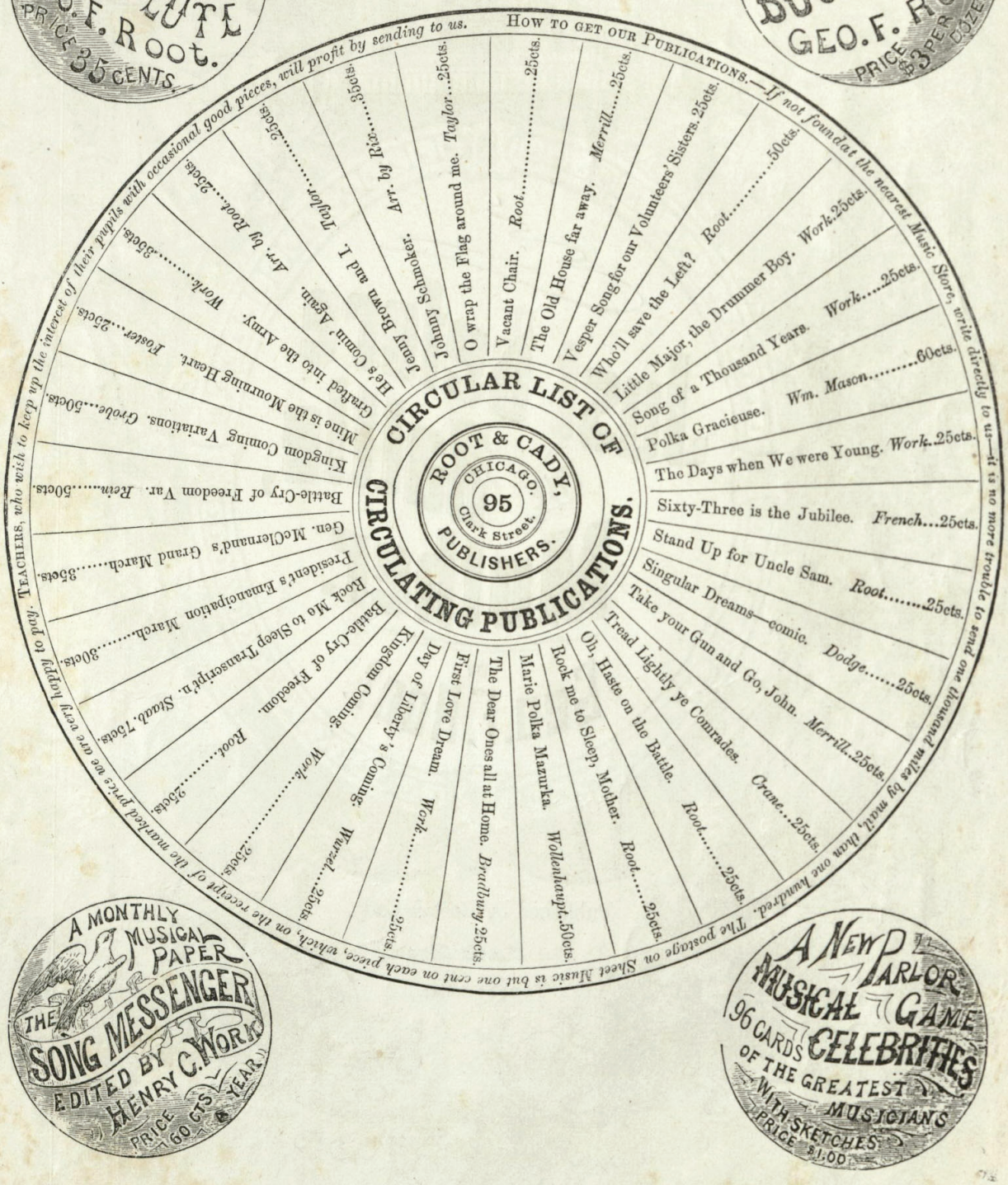
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O wrap the Flag around me. Taylor....25cts.
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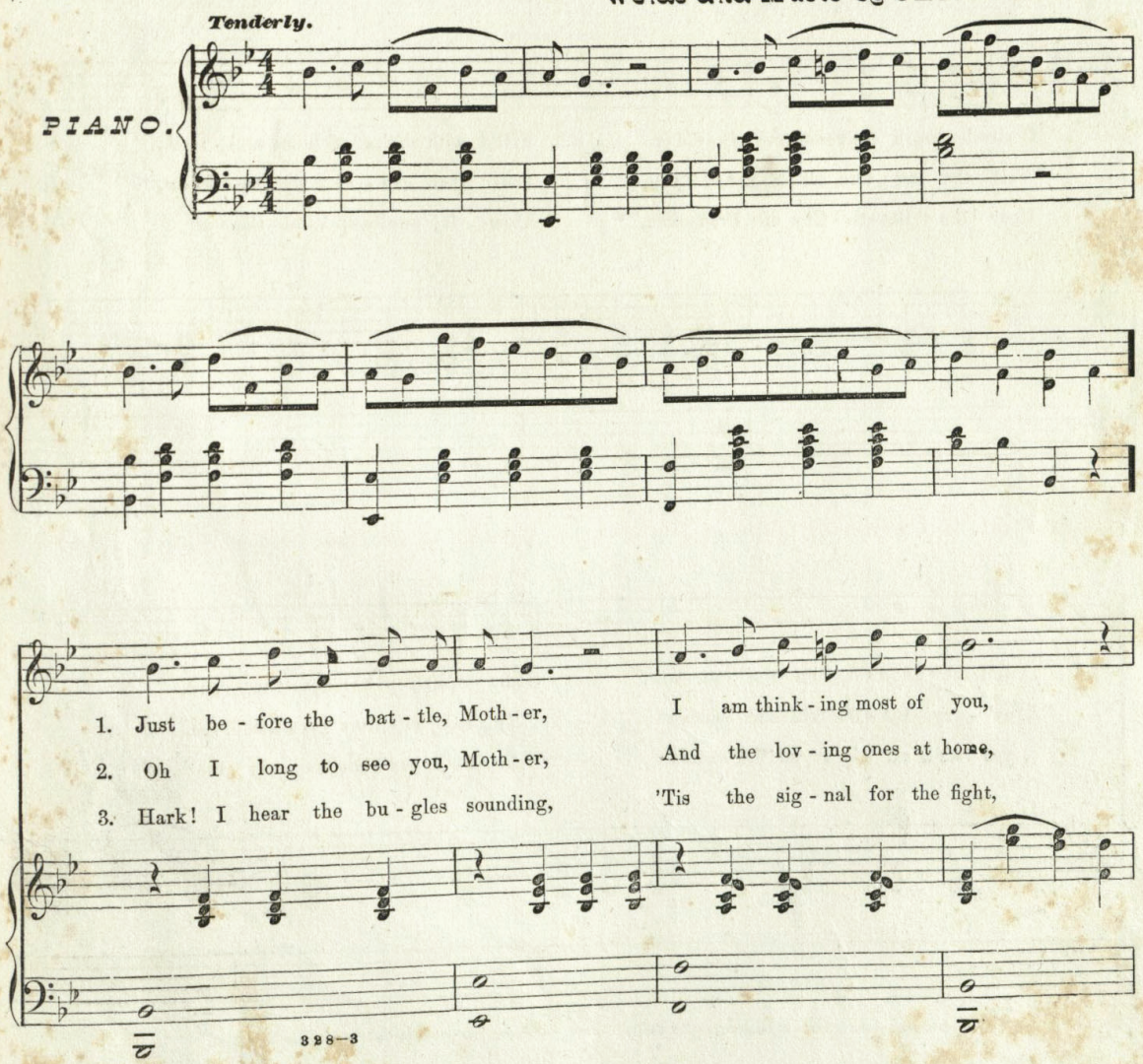
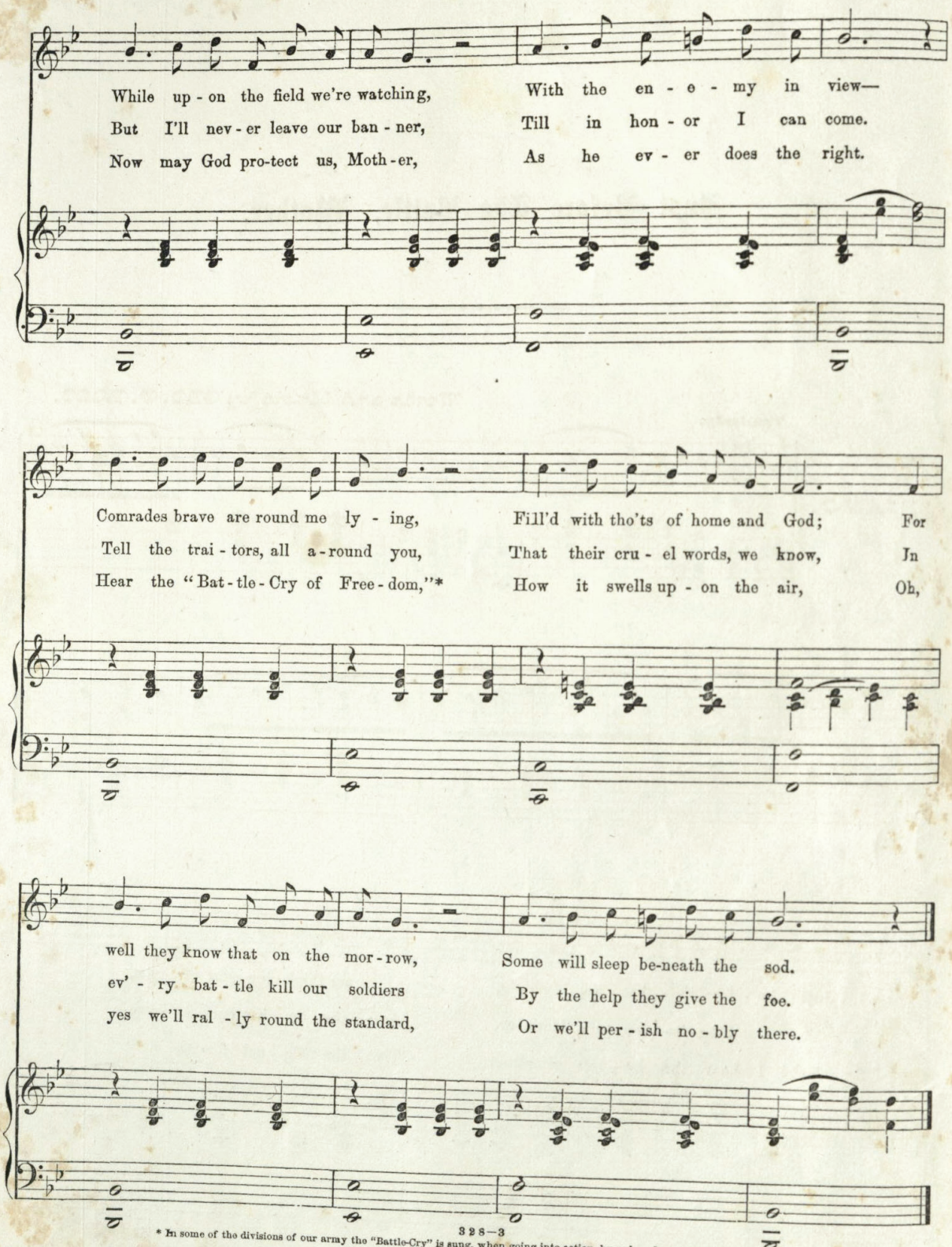
Just Before The Battle, Mother.

Words and Music by GEO. F. ROOT.

Tenderly.

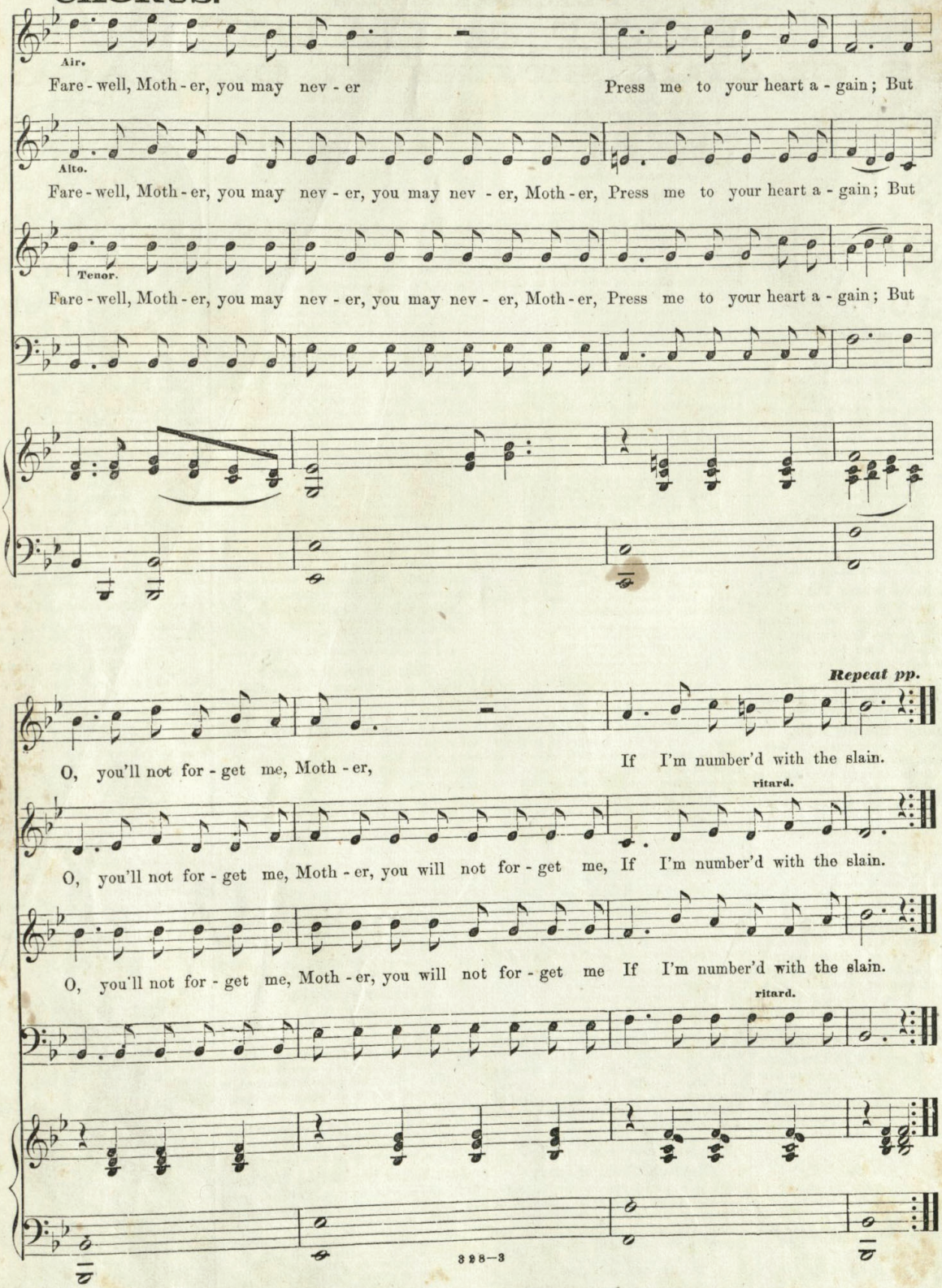
PIANO.





* In some of the divisions of our army the "Battle-Cry" is sung, when going into action, by order of commanding officers.

CHORUS.


Air.
Fare - well, Moth - er, you may nev - er Press me to your heart a - gain; But
Alto.
Fare - well, Moth - er, you may nev - er, you may nev - er, Moth - er, Press me to your heart a - gain; But
Tenor.
Fare - well, Moth - er, you may nev - er, you may nev - er, Moth - er, Press me to your heart a - gain; But
Repeat pp.
O, you'll not for - get me, Moth - er, If I'm number'd with the slain.
ritard.
O, you'll not for - get me, Moth - er, you will not for - get me, If I'm number'd with the slain.
O, you'll not for - get me, Moth - er, you will not for - get me If I'm number'd with the slain.
ritard.

NEW MUSIC:

PUBLISHED BY

ROOT & CADY,

95 CLARK STREET, CHICAGO.

Corporal Schnapps.

Song and chorus, by HENRY C. WORK; price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, and requires good descriptive powers, in voice, pronounciation, and manner.

Mine heart ish proken into little pits,
I tells you, friend, what for:
Mine schweet-heart, von coot patriotic kirl,
She trives me off mit der war.
I fights for her der pattles of te flag—
I schtrikes so prave as I can;
Put now long time she nix remempers me,
And coes mit another man.

Chorus.—Ah! mine fraulein!
You ish so ferry unkind!
You coes mit Hans to Zhermany to live.
And leaves poor Schnapps pehind.

Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. FRISBIE; price 25 cents. Key of A flat (four flats). Ranges to E♭ above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose,
And green be the turf on thy breast;
The glorious stars of our banner shall watch
O'er the graves where our heroes rest.

Sleighing with the Girls.

Song and chorus, by the same author; price 30 cents. Key of B flat (two flats). Ranges to E flat above; rather a quick movement, chorus taxing the rhythmic powers, and requires a clear bright quality of voice.

Round her waist your coat sleeve lingers,
(There's an arm inside, of course,)
While she gaily holds the ribbons,
And drives your fancy horse.
Your heart, oh, how it flutters,
Your head, oh, how it whirls,
One has such funny feelings
When sleighing with the girls.

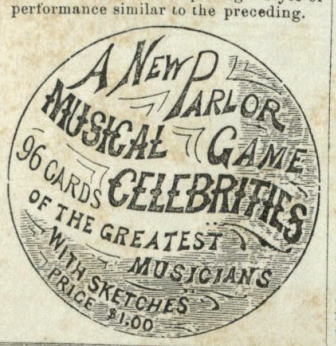
She Sleeps beneath the Elms.

Song and chorus, by J. P. WEBSTER; price 30 cents. Key of A (three sharps). ranges to E above; movement *andante sostenuto*, and requires pure and sympathetic tones. The accompaniment occasionally touches the relative minor.

My darling sleeps beneath the lofty elms,
Where song-birds warble in their leafy homes.

I stand on Memory's golden shore.

Song and quartette, by the same author; price 30 cents. Key of A flat. Ranges to E flat above. Requiring a style of performance similar to the preceding.



I stand on memory's golden shore,
And muse and dream, this autumn night,
Recalling forms that nevermore
Shall bless on earth my weary sight.
I reach in vain to grasp the hands
That beckon from the further side,
Where gleam the shining silver sands—
Where murmurs soft the silver tide.

Sing Softly, Love.

Song and chorus, by the same author; price 30 cents. Key of E flat, (three flats.) Ranges to F above; movement, *moderato*, in triple time. Requires clear tones, modified by true feeling. The bass in the chorus is somewhat marcato, while the other parts are sustained.

Sing softly, love, sing softly,
For swift are the hours that fly—
While you and I together sit,
As in the days gone by.

Maudie Moore.

A song with chorus, by J. R. Thomas; price 25 cents, Key of G (one sharp). Ranges to E above; movement, *moderato*. Requires the sympathetic quality of tone and careful articulation. Accompaniment bringing in some characteristic changes in harmony.

How wildly glad, yet sweetly sad,
Come back the darling days of yore;
When first I knew how tried and true,
Could be the heart of Maudie Moore,

Lottie in the Lane.

A ballad, by the same author; price 25 cents. Key of D (two sharps). Ranges to E above; movement, *allegretto*. Calls for neatness in articulation, and joyfulness in tone, together with considerable skill in the accompaniment.

The sun was going down to rest,
Behind the woody hill;
The sky was all in crimson drest,
And silent was the mill.
Upon the breeze, a gentle sound
Was wafted o'er the plain,
And soon with fairy step and bound,
Came Lottie down the lane.

One by One.

Song, by the same author; price 25 cents. Key of G. Ranges to D above and, by choosing notes, to G below. Is graceful and flowing in movement, and requires good taste and appreciation to like it and perform it. The author says of it: "This is a song after my own heart."

One by one the sands are flowing,
One by one the moments fall—
Some are coming, some are going—
Do not strive to grasp them all.

Angel Mary.

Duet and chorus, by J. M. HUBBARD; price 50 cents. Key of A♭. Ranges to E; movement, *moderato*. Requires pure and blending voices, is of moderate difficulty as to chorus and accompaniment.

Oh my Mary! angel Mary!
Soul of truth and tenderness,
Never more this aching bosom
Gentle head as thine shall press.

Love, Sweet Love is Everywhere.

Song, by the same author; price 40 cents. Key of B flat (two flats). Ranges to G above; is in triple time; movement, *allegretto*, and has a good deal of modulation in the accompaniment which is quite difficult.

Why should the earth grow old with care?
While love, sweet love, is everywhere.

Beautiful Child of Song.

Solo, by S. C. FOSTER; price 25 cents. Key of D minor (one flat). Ranges to F above. Six-eight time. Beautiful changes to major in the harmony, accompaniment moderately difficult.

Come, for the spell of a fairy,
Dwells in thy magical voice.

Will you come to meet Me, Darling.

Song and quartette, by G. F. ROOT; price 25 cents. Key of E flat (three flats). Ranges to E flat above; movement, *andantino*; accompaniment simple in the rhythm, but somewhat changeful and peculiar in harmony. In the chorus the melody is sustained and the other voices marcato in the first half—all joining together in the close.

When my feet have grown too weary,
Farther on to press their way,
When my spirit waits the bidding
To be severed from its clay,
I shall need some hand to guide me
O'er the dark and flowing tide;
Will you come to meet me, darling,
When I reach the river side?

Ah, He kissed Me when He left Me.

Song and chorus, by Lillia Dowling. Key of E flat. Ranges to E flat above. Beautiful rhythmic movement, and plaintive and touching in the melody.

Ah he kissed me when he left me,
And his parting words remain
Treasured deep within my bosom,
"Dearest, we shall meet again."

Will you wed me now I'm lame, love.

Song and chorus, by Avanelle L. Holmes. Key of G; movement, *moderato*. Ranges to D. Somewhat marchlike in movement. The last verse only is subjoined. In the first three he is rather discouraged.

What, your eyes are full of tears, love,
And your lips are trembling too,
And you turn your blushing cheek, love,
From my long and earnest view—
Can I hope? ah, no! the thought is vain, love,
But the hand! why comes it near?
And those murmured words—O joy, love,
They have banished every fear.

All Hail to Ulysses.

Song and chorus in honor of General Grant, by Chas. Haynes; price 25 cents. Key of B flat. Ranges to F above. Bold movement, and requires trumpet tones.

All hail to Ulysses, the patriot's friend—
The hero of battles renowned;
He has won the bright laurel,
Its garland he wears;
And his name thro' the world we will sound.

Who'll Save the Left?

A scene in the battle of Murfreesbro, by Geo. F. Root; price 50 cents. Good for baritone or tenor singers with strong voices that possess declamatory and descriptive powers. The accompaniment requires a strong hand, on account of the long tremolo with which the piece commences.

Over the stream they went into the fight,
Cutting their way on the left and the right.

Babylon is Fallen.

Song and chorus, by Henry C. Work; price 25 cents. Some singers have told us that they preferred this song to its companion—"Kingdom Coming." It certainly becomes more and more appropriate as the strongholds of the South fall into our hands, and the soldiers of "African descent" join in the fight.

Look out dar now! we'se a gwine to shoot!
Look out dar, don't you understand!

Johnny Schmoker.

A chorus arranged by B. F. Rix; price 50 cents. All say that for a company of singers, whether young or old, nothing of its kind has ever been published like this. It contains the most irresistible fun, both of song and motion, while at the same time it is unexceptionable in all respects.

Rub a dub a dub das ist mein drummel,
Pilly willy wink das ist mein fifie,
Tic nic noc das ist triangle,
Bom, bom, bom das ist mine trombone, &c.

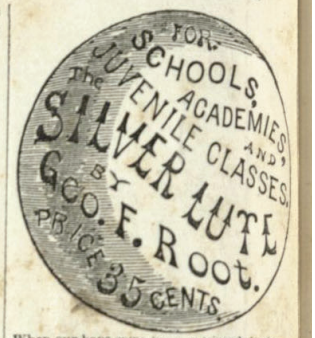
Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 25 cents. Key of B♭. Tender and beautiful.

Just before the battle, mother,
I am thinking most of you,
While upon the field we're watching,
With the enemy in view:
Comrades brave are round me lying,
Fill'd with thoughts of home and God,
For well they know that on the morrow
Some will sleep beneath the sod.

Sleeping for the Flag.

Song and chorus, by Henry C. Work; price 25 cents. Touching and tender, of deep interest to those whose brothers are resting on the battle field.



When our boys come home in triumph, brother,
With the laurels they shall gain;
When we go to give them welcome, brother,
We shall look for you in vain.
We shall wait for your returning, brother,
Though we know it cannot be;
For your comrades left you sleeping, brother,
Underneath a southern tree.

O, come you from the battle field!

A dialogue duet, for soprano and tenor, by Geo. F. Root; price 25 cents. This is a scene between a soldier who, during his three years' absence, has changed from a boy to a man, and his old mother who does not at first recognize him. This is found interesting and effective either in concert or parlor.

"O come you from the battle-field, and soldier can you tell
About the gallant Twentieth, and who are safe and well?
Oh, soldier! say my son is safe, for he is all my care,
And you shall have a mother's thanks, a widow's mother's prayer.

The Old Brown Cot.

Song and chorus, by T. H. Tanner; price 25 cents. A beautiful poetic and musical description of many a "dear old home." These words are set by some other person. Should you write for this, specify Tanner's copy.

It stood beside the running brook,
Whose waters turn'd the noisy mill,
And close beneath the tall old oak,
That nodded on the sloping hill.
The woo-bine creeping o'er the walls;
The sunshine on the grassy plot;
How beautiful were they to me.
When home was in that old brown cot.

Daisy Deane.

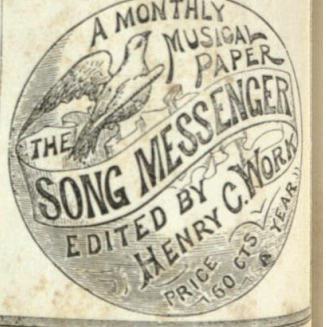
Song and chorus, by J. R. Murray; price 25 cents. Fresh and beautiful as the "meadow and the flowers," that our young soldier so pleasantly describes—a very sweet though simple melody.

'Twas down in the meadows, the violets were blowing,
And the spring-time grass was fresh and green;
And the birds by the brooklets their sweet songs were singing
When I first met my darling Daisy Deane.

Within the sound of the Enemy's Guns.

A remembrance of Gettysburg. Music by Geo. F. Root; price 50 cents. For a base voice, with *obligato* accompaniments, about as difficult as the "Ivy Green," and in something of the same style.

Within the sound of the enemy's guns,
Within their sound are we;
A gallant band of patriot sons,
Fighting the battles of Liberty.



TO MISS AMELIA BAYLE
LOUISVILLE KY

PAPA STAY HOME,

I'M MOTHERLESS NOW.

SONG & CHORUS, BY WILL S. HAYS.

4

Published by J. L. PETERS. New York.

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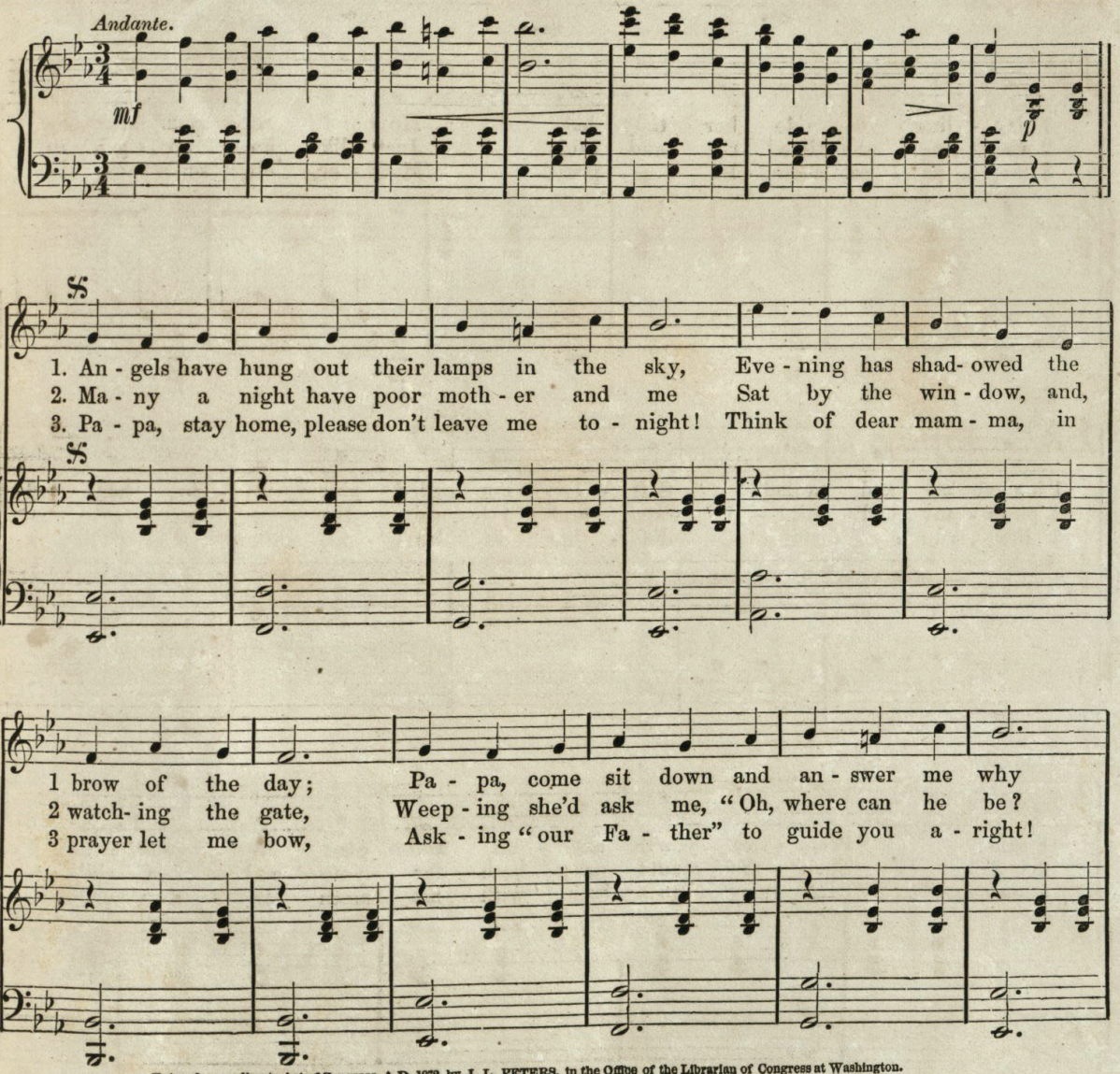
J.H. Bufford's Lith. 490 Wash.ton St. Boston & 201 Broadway. New York.

To Miss Amelia Bayle, Louisville, Ky.

PAPA, STAY HOME, I'M MOTHERLESS NOW!

SONG and CHORUS.

Written and composed by WILL S. HAYS.



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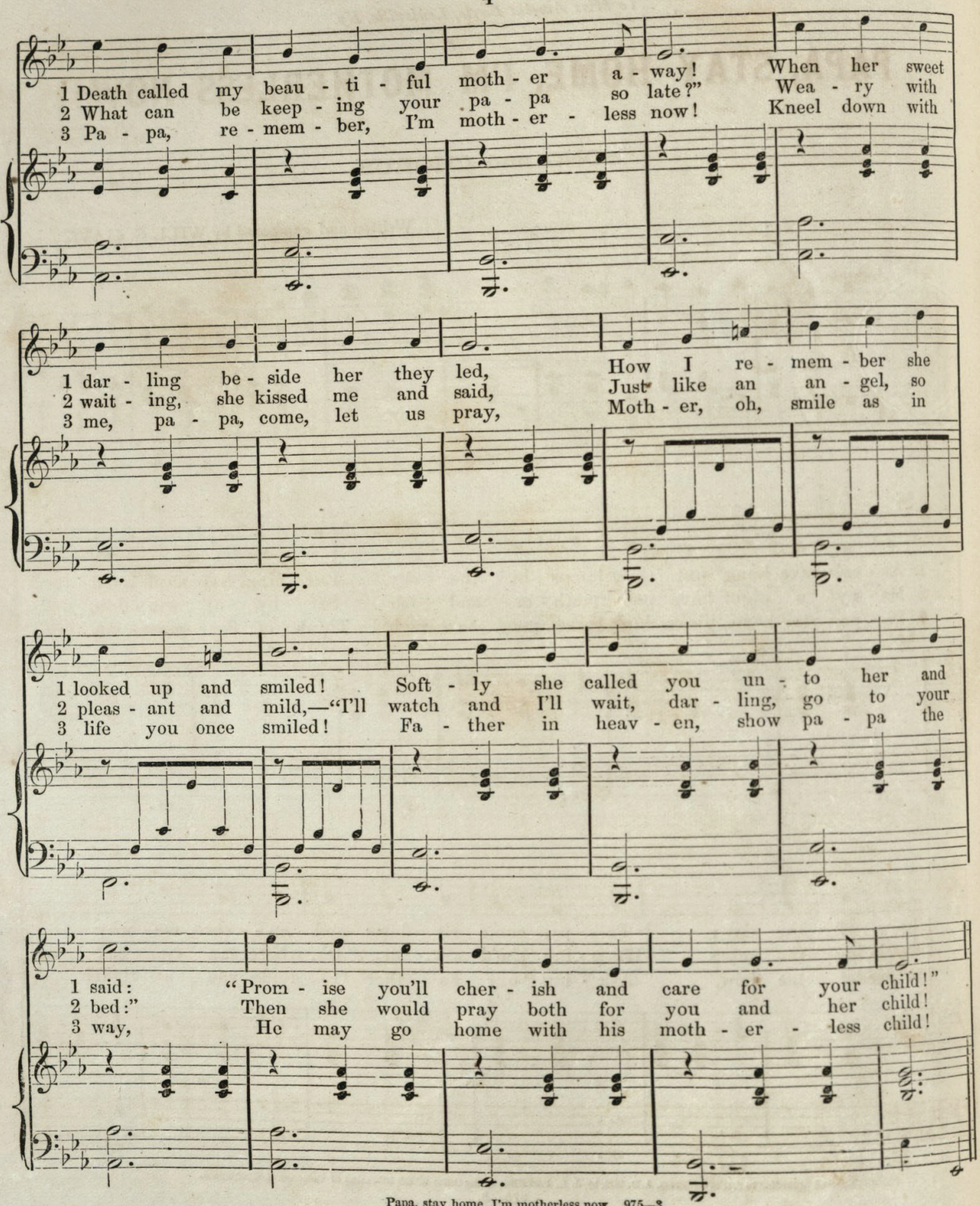
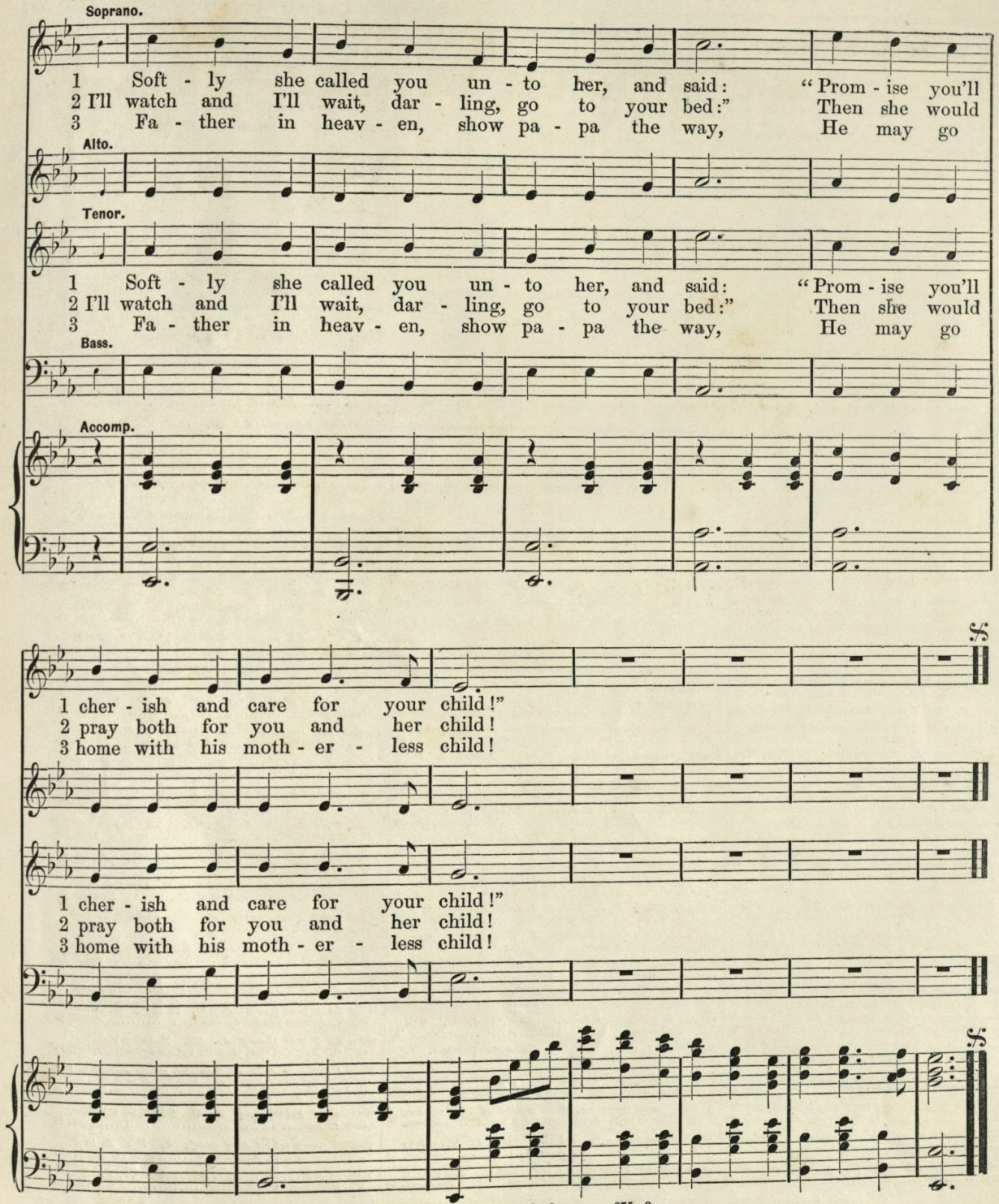

1 Death called my beau - ti - ful moth - er a - way! When her sweet
2 What can be keep - ing your pa - pa so late?" Wea - ry with
3 Pa - pa, re - mem - ber, I'm moth - er - less now! Kneel down with
1 dar - ling be - side her they led, How I re - mem - ber she
2 wait - ing, she kissed me and said, Just like an an - gel, so
3 me, pa - pa, come, let us pray, Moth - er, oh, smile as in
1 looked up and smiled! Soft - ly she called you un - to her and
2 pleas - ant and mild,—"I'll watch and I'll wait, dar - ling, go to your
3 life you once smiled! Fa - ther in heav - en, show pa - pa the
1 said: "Prom - ise you'll cher - ish and care for your child!"
2 bed:" Then she would pray both for you and her child!
3 way, He may go home with his moth - er - less child!

CHORUS.


Soprano.
1 Soft - ly she called you un - to her, and said: "Prom - ise you'll
2 I'll watch and I'll wait, dar - ling, go to your bed:" Then she would
3 Fa - ther in heav - en, show pa - pa the way, He may go
Alto.
Tenor.
1 Soft - ly she called you un - to her, and said: "Prom - ise you'll
2 I'll watch and I'll wait, dar - ling, go to your bed:" Then she would
3 Fa - ther in heav - en, show pa - pa the way, He may go
Bass.
Accomp.
1 cher - ish and care for your child!"
2 pray both for you and her child!
3 home with his moth - er - less child!
1 cher - ish and care for your child!"
2 pray both for you and her child!
3 home with his moth - er - less child!

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Ben Bolt. *4. D.* D to C♯. Baritone.....*Kneass.* 40

Can there be harm in Kissing? or, I don't think so, do you? *4. C.* G to G. Mez. Sop. or Tenor.....*Geschwend.* 40

Come sit by my Side, little Darling. *4. G.* D to E. Bar. Song and Chorus .....*Wambold.* 35

Come to me, Slumber; come to me, Death. *4. E♭.* D to F. Mez. Sop. or Bar.....*Duvernoy.* 35

Come to the Woods! *4. G.* D to E, (or G *ad lib.*) Mez. Ten. or Bar.....*La Hache.* 30

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Emma, for thee I languish. Emma Gentil. *4. A♭.* Mez. Sop. Alto, or Baritone.....*Guglielmo.* 40

Erin is my Home. *4. E♭.* E♭ to F.....*Maeder.* 40

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Go to Sleep, my darling Daisy. *4. B♭.* F to G. Sop. or Ten. Lullaby.....*Operti.* 30

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Home of my Fathers. *4. B♭.* D to F. Baritone or Mez. Soprano.....*Purdy.* 30

How can I bear to part from thee? *4. F.* F to F. Mez. Sop. or Mez. Ten.....*Meininger.* 40

I am dying, Egypt, dying. *4. D* Minor. C to F. Mez. Sop. or Bar.....*Maynard.* 40

****I am left alone.*** *4. E♭.* C to G. Mez. Sop.*Operti.* 40

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I think of thee. *4. D♭.* F to F, (or A♭ *ad lib.*) Sop. or Ten. Take none but Peters' edition, by.....*Emery.* 30

L'Ena de L'Orme. *4. D♭.* C to D♭. Mez. Sop. or Bar., with Chorus.....*Whiting.* 30

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Let me rest where the loved Ones are sleeping. *4. F.* F to G. Mez. Sop. or Ten. and Cho.....*Keller.* 35

Let me rest where the loved Ones are sleeping. *4. A.* A to B. Base Voice in Base Clef.....*Keller.* 35

Long I've watched beneath the Willow. *4. D.* D to F♯. Mez. Sop. Flute or Violin *ad lib.*... ...*Sofge.* 35

Lord of Life, all Praise excelling. *4. E♭.* B♭ to E♭. Alto, Bar. or Base.....*Baglioli.* 30

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Meet me to-night, Love. *4. E♭.* E to F....*Lewis.* 35

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Must I leave thee, Mother dear? *4. A♭.* C to F, (and B♭ *ad lib.*) Sop. or Mez. Sop.....*Halévy.* 35

My Angel. L'Angelo mio. *4. D♭.* A♭ to F. Mez. Sop., Alto, or Baritone.....*Baglioli.* 30

My sweet, happy Home. *4. B♭.* D to G. Mez. Sop. or Mez. Tenor, with Chorus.....*Juch.* 30

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Night, oh! the Night has Charms for me. *4. B♭.* F to F. Piano or Guitar.....*Andrews.* 30

Now, let the Boat here linger, Fidelin. *4. A.* E to F♯. English and Italian. Mez. Sop.....*Tafel.* 30

Norah, my Darling, I'm going to leave you. *4. A♭.* C to F. Mez. Ten. and Chorus.....*Brown.* 40

Now the Summer Days have come. *4.* A♭. E♭ to A♭. Sop. or Ten.....*Hodges.* 40

O Dearest! I ne'er can forget thee. *4. E♭.* D to E♭. Mez. Sop., Bar., with Chorus.....*Wambold.* 30

Oh! deem me not foolishly fond, Love. *4. G.* B to E. Bar. or Base.....*Peters.* 40

Oh! weep not for me. *4. A♭.* B♭ to F. Alto or Baritone.....*La Hache.* 40

Old (The) Man dreams. *4. D.* C♯ to D. Base Song, with Chorus.....*Webster.* 40

Over the River. *4. E.* B♭ to E♭. Alto or Bar.*Webster.* 40

Rest, Darling, rest. *4. D♭.* D♭ to E♭. Mez. Sop. or Alto. Lullaby.....*Isley.* 30

Ring my Sister wore. *4. G.* D to D....*Kimmell.* 30

Robin's merry Note. *4. E♭.* G to G. Mez. Sop. or Tenor and Chorus.....*Pratt.* 30

Sailor Boy. *4. G.* A to F♯. Bar. or Alto. As sung by Henry Russell..... .....*Peters.* 50

She has gone to her Rest. *4. B♭.* D to F. Mez. Sop. or Bar. and Chorus.....*Shattuck.* 30

Sleep, the kind Angel is near me. *4. E♭.* E♭ to E♭. Mez. Sop. Alto, or Baritone.....*Van de Vere.* 30

Smile, Mollie, Darling. *4. F.* C♯ to F. Baritone, with Chorus.....*Bishop.* 30

Softly now the Stars are shining. *4. D.* A♭ to A♭. Serenade for Tenor.....*Buentivolio.* 35

Spider and the Fly. *4. C.* B to C. Bar. or Base. Comic Song.....*Russell.* 40

Spring is coming. *4. A♭.* E♭ to F. Mez. Sop. In the Pastoral style.....*Harrison.* 40

****Star of my Soul.*** *4. E.* E to G♯. Serenade for Tenor Voice.....*Blockley.* 40

Stars are glowing. *4. A♭.* E♭ to F. Barcarolle for Baritone. Ask for Peters' edition.....*Guglielmo.* 30

Sweet Blue-Eyes, forget me not. *4. B♭.* F to F. Mezzo Soprano.....*Mortimer.* 30

Sweet Lips, nearer, sweet Lips. *4. F.* F to G. Mez. Sop. or Tenor.....*Keller.* 35

Take me Home. *4. A♭.* E♭ to E♭. Mez. Sop., Alto, or Baritone..... .....*Raymond.* 30

Take these Flowers that I've gathered. *4. B♭.* C to F. Mez. Sop. or Bar.....*Kinkel.* 40

Tap on the Window-Pane. *4. D.* C to F♯. Serenade for Baritone and Quartet.....*Webster.* 35

They say a Kiss is but a Joke. *4. D♭.* D♭ to F. Mez. Sop. Eng. and Ger. text.....*Marschner.* 30

There's a Star that shines for thee. *4. F.* E to F. Mez. Sop. or Bar.....*Thomas.* 40

Thou hast cast off the Heart that I gave thee. *4. G.* G to A. Sop. or Tenor.....*Farrenberg.* 40

'Twas but a pleasant Dream. *4. C.* F♯ to A. Sop. or Tenor.....*Operti.* 30

Under the Stars. *4. B♭.* F to F. Baritone Song, with Quartet for Male Voices in D *ad lib.*.....*Pratt.* 30

Wandering Willie. *4. E♭.* B♭ to E♭. Alto, Bar. or Base.....*Addison.* 30

We part to-night. *4. E♭.* C to F. Mez. Sop. or Mez. Tenor.....*Mollenhauer.* 30

Were I an Angel. *4. E♭.* D to A♭. Sop. or Ten. English and Italian text.....*Brignoli.* 50

What care I for Lilies pale? *4. B♭.* D to G. Mez. Tenor. Vocal Polonaise.....*Eaton.* 35

When will you be mine, Love? *4. A♭.* E♭ to A♭. Sop. or Tenor. Serenade.....*Gimble.* 35

Where art thou now? *4. A♭.* E♭ to G, (or A♭.) Sop. or Mez. Tenor. English and German.....*Juch.* 40

Whispering Wave. *4. D.* C to F, (or A *ad lib.*) Mez. Sop. or Bar.....*Keller.* 30

Why? Perche? *4. E* Minor. C♯ to G♯. Mez. Sop. or Mez. Ten. Eng., French, and Italian.*Lucantoni.* 35

Why do I love her? *4. D.* C♯ to F♯. High Baritone. Ask for Peters' edition.....*Arditi.* 40

Why do I love thee? *4. E♭.* E♭ to F. Mez. Sop. or Bar. Eng. and Ger. Ask for Peters' edition.*Gumbert.* 30

World (The) is full of Beauty, when the Heart is full of Love. *4. C.* C to E. Mez. Sop. Alto, or Baritone.....*Von Smit.* 40

Words of Kindness. *4. C.* B to E, (or G.) Mez. Sop. or Bar.....*Juch.* 30

You'll weep when I'm dead. *4. E♭.* E♭ to F. Mez. Sop. or Bar., with Chorus.....*Persley.* 50

You're welcome, always welcome. *4. F.* F to F. Mez. Sop. or Mez. Tenor.....*Harrison.* 35

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THE BONNIE FLAG WITH THE STRIPES AND STARS

WRITTEN BY

Col. J. L. GEDDES.

(of the Eighth Iowa Infantry.)

ARRANGED by

HENRY WERNER.

in answer to the

"BONNIE BLUE FLAG"

Piano. Guitar.

SAINT LOUIS.

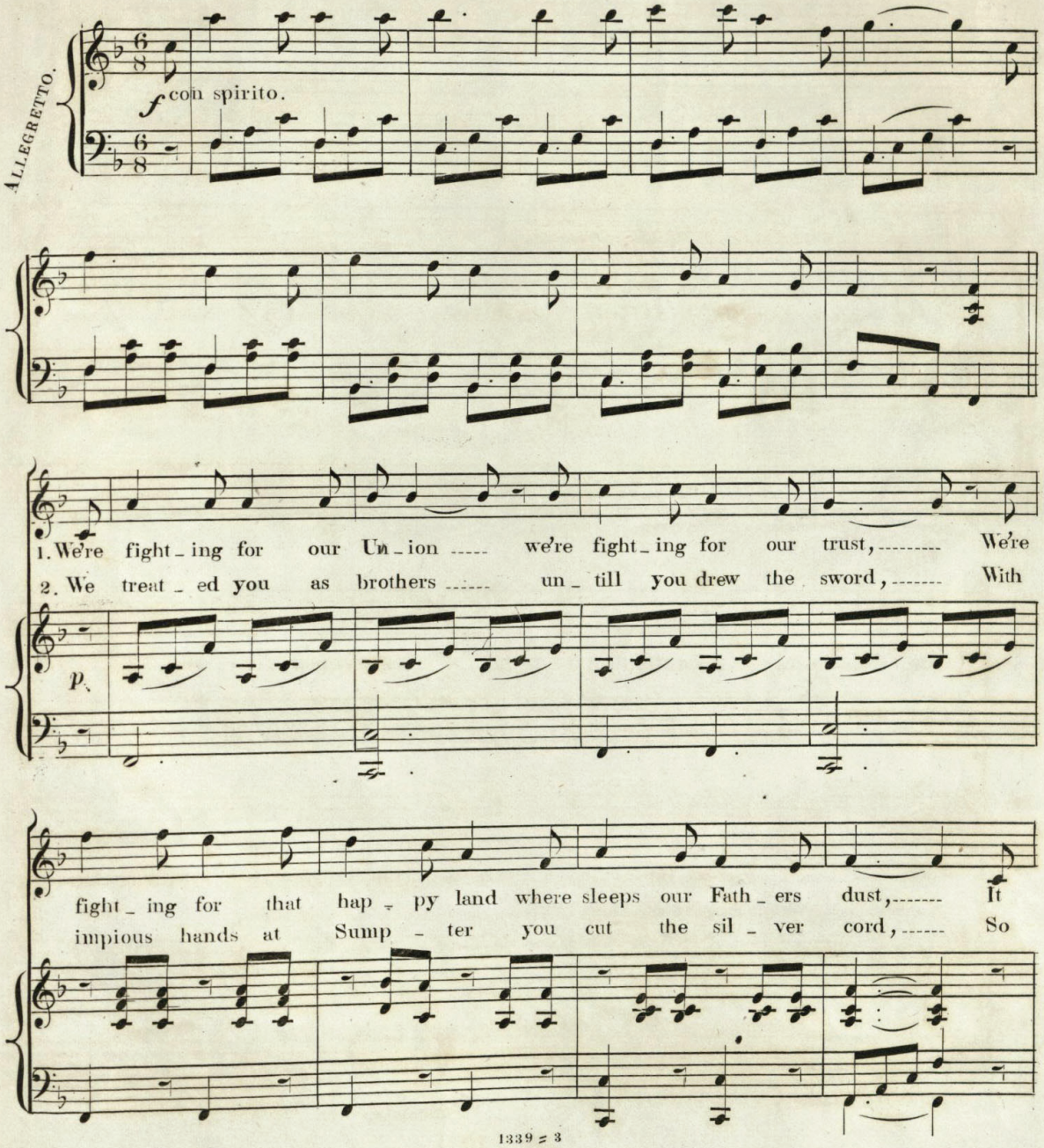
by BALMER & WEBER, 56 Fourth St.

Entered according to Act of Congress A.D. 1863 by Balmer & Weber in the Clerk's office of the U.S. District Court for the Eastern District of Missouri.

THE BONNIE FLAG WITH THE STRIPES AND STARS.

Written by COL. J.L.GEDDES of the Eight Iowa Infantry whilst a prisoner of War in Selma Ala. and sung by his Regiment in answer to the "BONNIE BLUE FLAG."

Music arranged by Henry Werner.



1339 ≠ 3

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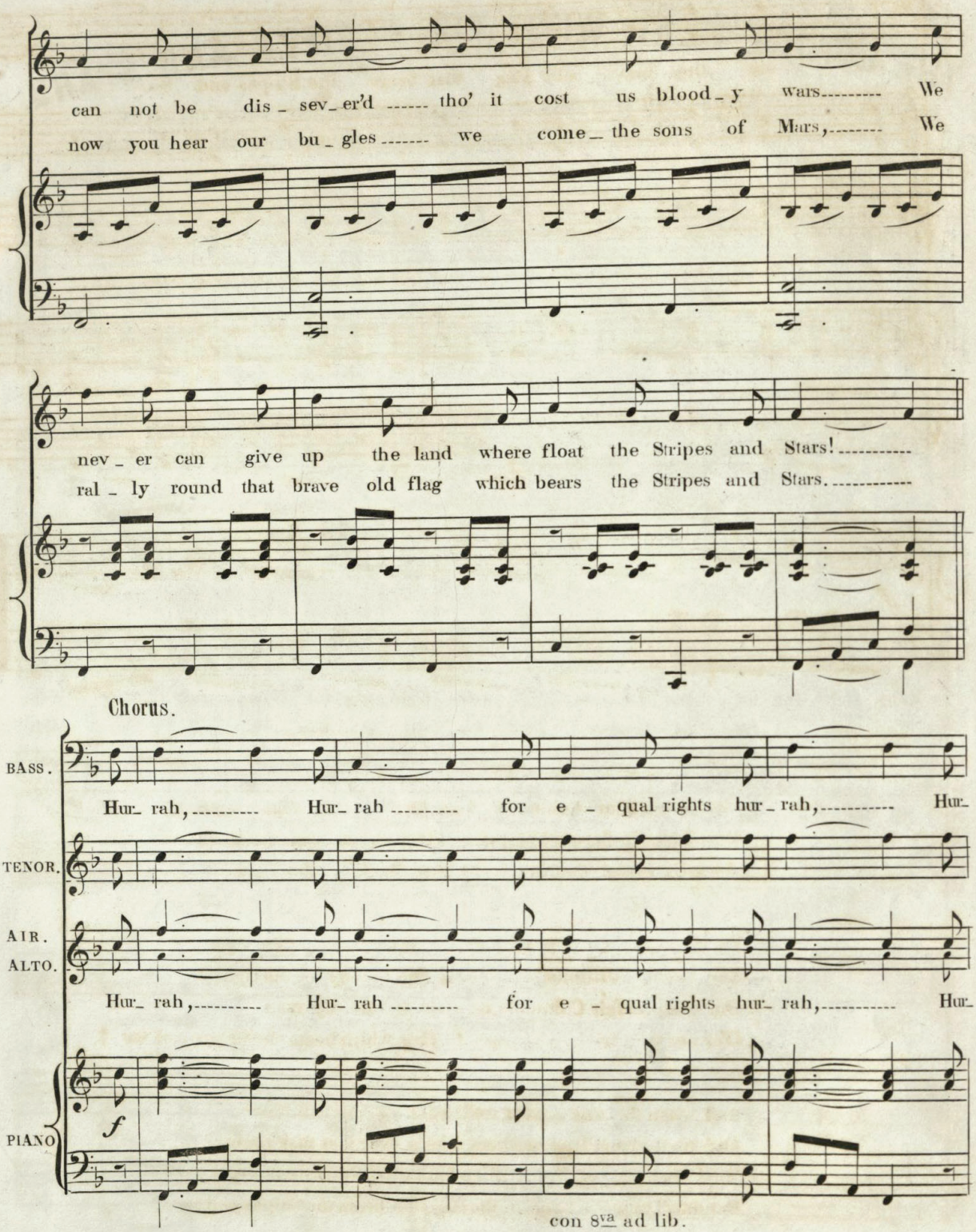
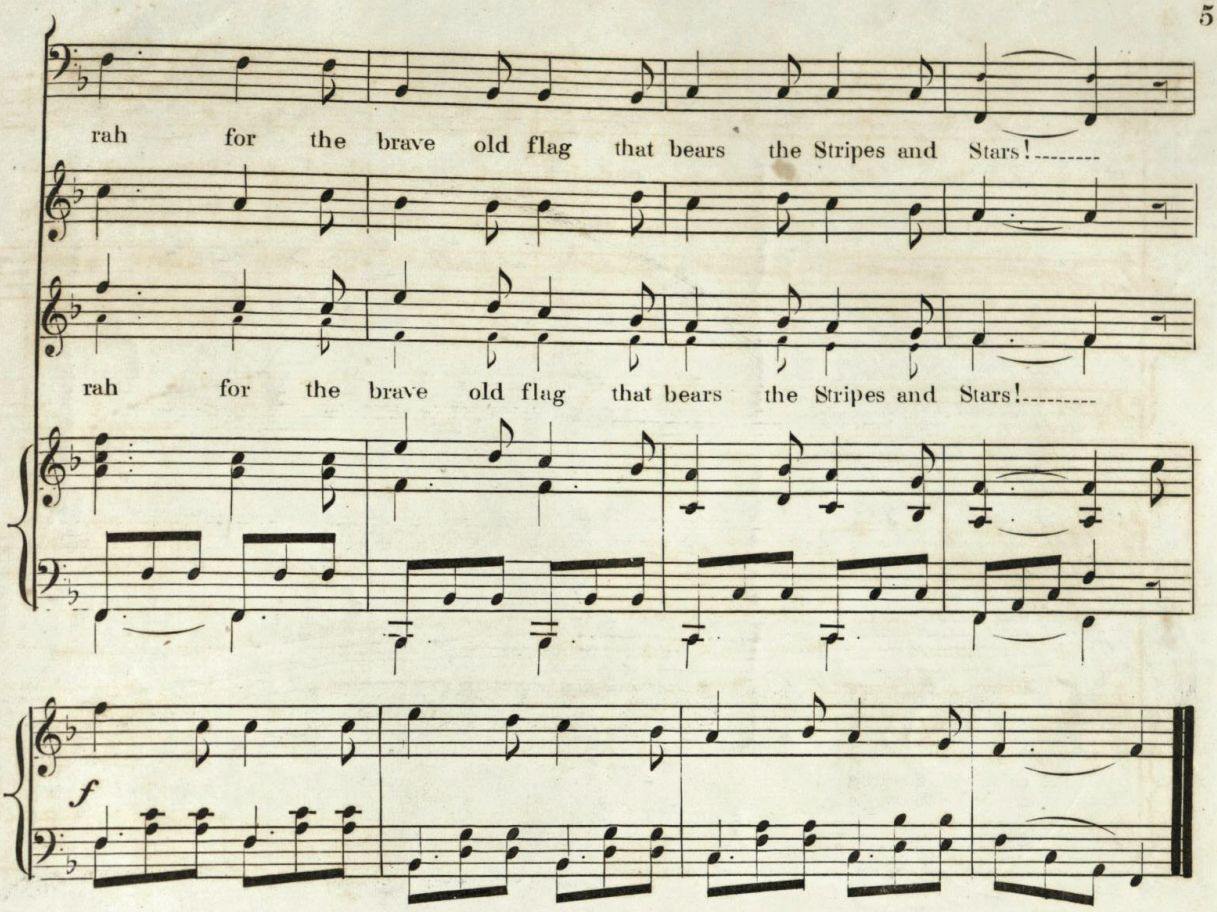

can not be dis_sev_er'd ------ tho' it cost us blood_y wars--------- We
now you hear our bu_gles------- we come_the sons of Mars,-------- We
nev_er can give up the land where float the Stripes and Stars!----------
ral_ly round that brave old flag which bears the Stripes and Stars.----------
Chorus.
BASS.
Hur_rah,---------- Hur_rah ---------- for e_qual rights hur_rah,---------- Hur_
TENOR.
AIR.
ALTO.
Hur_rah,---------- Hur_rah ---------- for e_qual rights hur_rah,---------- Hur_
PIANO
f
con 8va ad lib.



3.

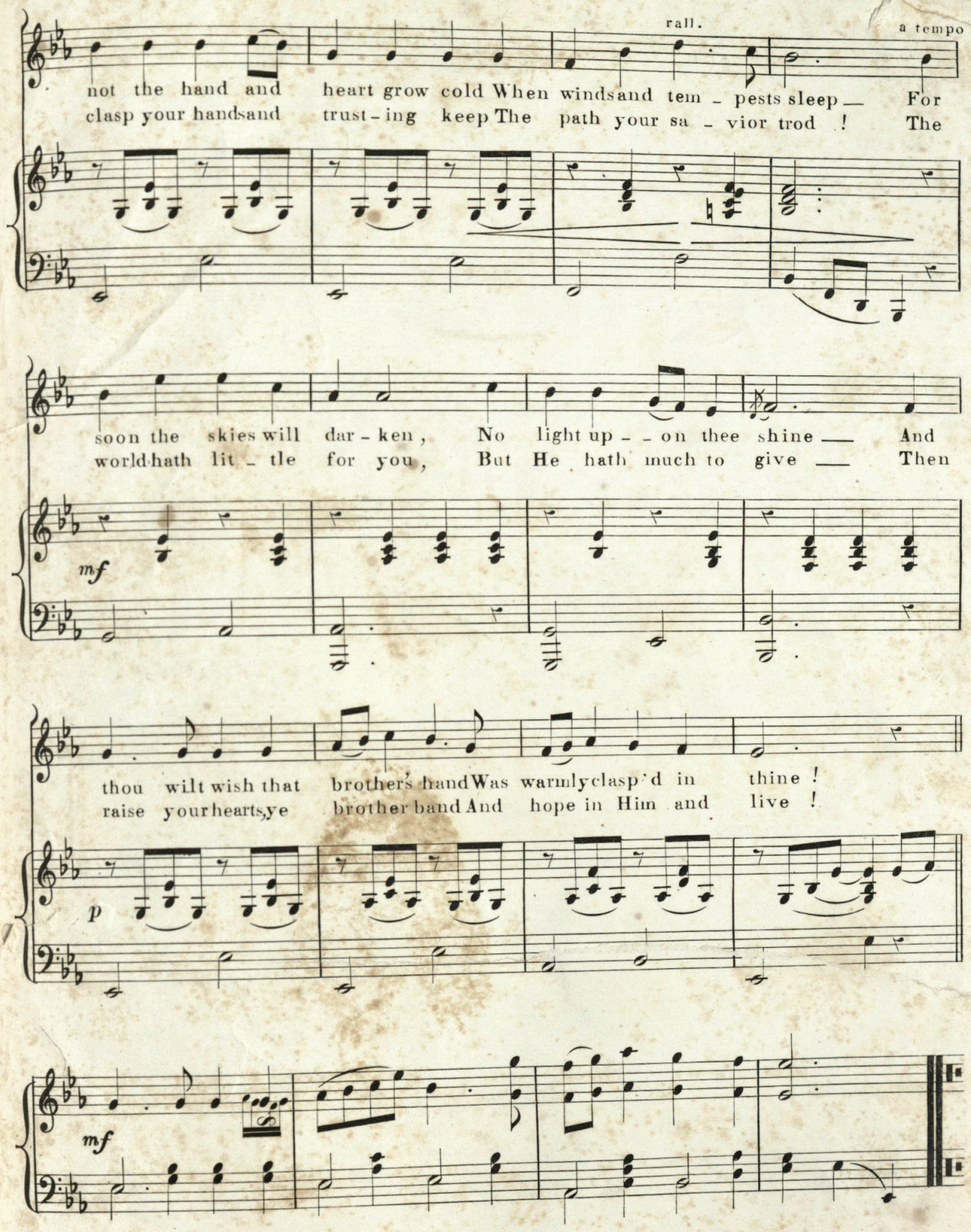
We do not want your Cotton, we care not for your slaves
But rather than divide this land, we'll fill your southern graves
With Lincoln for our Chieftain, we'll wear our countrys scars
We rally round that brave old flag, that bears the Stripes and Stars!

4.

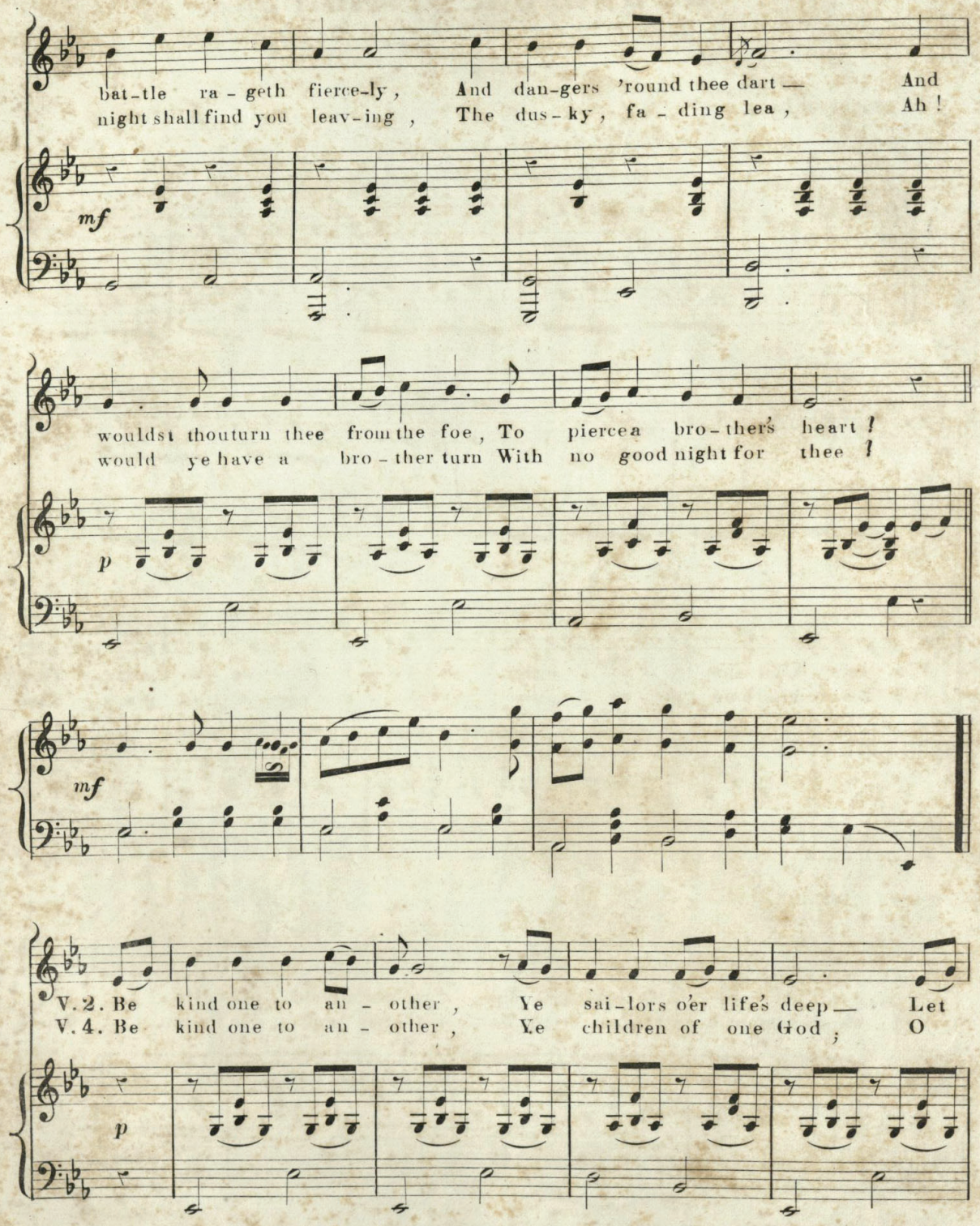
We deem our cause most holy, we know we're in the right
And twenty Millions of freemen stand ready for the fight
Our bride is fair Columbia, no stain her beauty mars
O'er her we'll raise that brave old flag, which bears the Stripes and Stars!

5.

And when this war is over, we'll each resume our home
And treat you still as brothers where ever you may roam
We'll pledge the hand of friendship, and think no more of wars
But dwell in peace beneath the flag, that bears the Stripes and Stars!


rall.
a tempo
not the hand and heart grow cold When winds and tem - pests sleep — For
clasp your hands and trust - ing keep The path your sa - vior trod ! The
soon the skies will dar - ken , No light up - - on thee shine — And
world hath lit - tle for you , But He hath much to give — Then
mf
thou wilt wish that brother's hand Was warmly clasp'd in thine !
raise your hearts, ye brother band And hope in Him and live !
p
mf

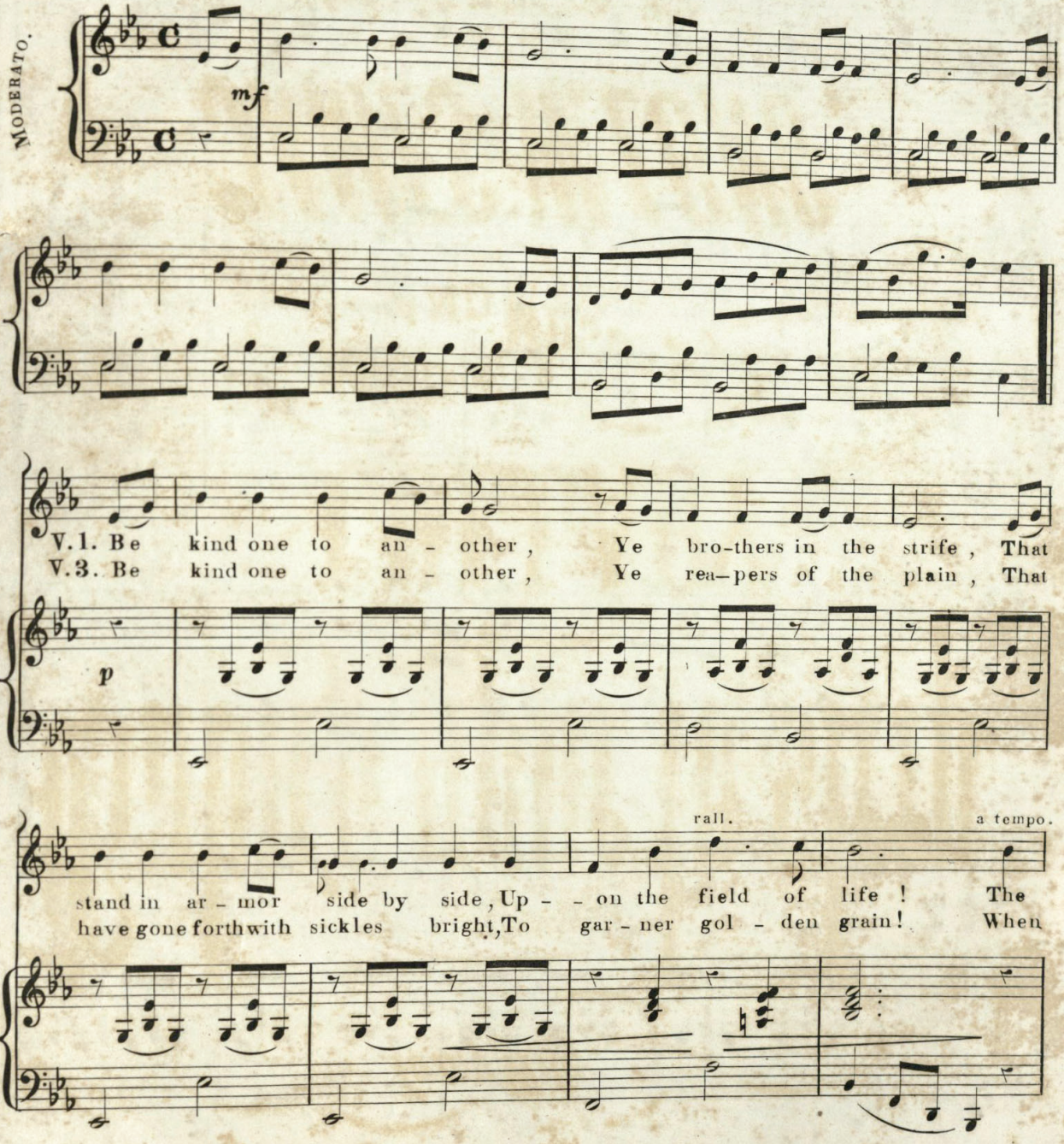
Hisgen.


bat-tle ra-geth fierce-ly, And dan-gers 'round thee dart — And
night shall find you leav-ing, The dus-ky, fa-ding lea, Ah!
mf
wouldst thou turn thee from the foe, To pierce a bro-ther's heart!
would ye have a bro-ther turn With no good night for thee!
p
mf
V. 2. Be kind one to an-other, Ye sai-lors o'er life's deep — Let
V. 4. Be kind one to an-other, Ye children of one God; O
p

BE KIND ONE TO ANOTHER.

Composed by –

A.C.Farnham.



809 = 3

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To my Wife

Baby's gone to sleep

LULLABY

WORDS AND MUSIC BY

JAMES W. LONG.

Author of: There's plenty of Fish in the Sea, etc.

3

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G. Estabrook...50c.

Alone in the dreary and pitiless street,
With my torn old dress, and my bare cold feet,
All day I have wandered to and fro,
Hungry and shivering, and no where to go;
The night's coming on in darkness and dread,
And the chill sleet is beating upon my bare head;
Oh! why does the wind blow upon me so wild?
Is it because I am nobody's child?

* *Somebody's Child.*
G. Estabrook...50c.

Why do they call this a world of woe?
I'm sure I am happy wherever I go.
Why is it I never weep or complain,
Or think about suff'ring, or sorrow, or pain?
My father and mother love me so well.
Why is it, grand-mama, say, can you tell?
Grand-mama, answered, as fondly she smiled,
Darling, because you are somebody's child.

* *Too Fondly I Loved Thee.*
Waldauer...50c.

I loved thee too fondly, I loved thee too well;
I loved thee far better than I ever could tell.
'Twas the joy of my being, the life of my heart;
I loved thee too fondly, for now we must part.

* *Sweet Flower that Died.*
W. C. Baker...50c.

'Twas a sweet young flower of beauty,
That had flown like autumn leaves away,
An we lost that fragrant blossom
In the gentle month of May.
O, we loved that darling one so tenderly,
And we kissed her when she died—
In the valley by the river,
Where the waters softly glide.

Nearer Home.
(Sacred Song).....Benj. Owen...30c.
Words by Mrs. C. B. Castlin.

The solemn thought steals sweetly o'er my soul,
Like ocean waves that o'er the lone rock roll:
That though I tread the cruel flints unshod,
The way is short, I thank Thee, oh! my God.

* *Oh, Keep My Memory Green!*
J. S. Cox...50c.

The ship glides gently o'er the deep,
A calm lies on the sea;
But, oh! my restless thoughts fly back
To distant home and thee.
Man's fiat bade us part on earth,
Broad billows roll between;
But while a spark of life remains,
Oh! keep my mem'ry green.

* *Nanneen Machree.*
A. T. McCormick...50c.

Oh! Nanneen, dear Nanneen, awake from your dreaming,
They say there's a change in your manner to me.
Oh! come with the love's light in your eye beaming,
And say that you're true to me, Nanneen Machree.
'Tis happy I am, when you're smiling;
Smiling with red lips and eyes of dark blue,
Or with sweet love-songs the dull hours beguiling;
Say that you're true to me, say that you're true.

* *Snowdrops.*
By T. Brigham Bishop—author of Leaf by Leaf the Roses fall, Those Dark Eyes, and Moon behind the Hill...40c.

So ye are back again,
Bonny white, tender flow'rs;
Spite of the raging wind,
Spite of the show'rs,
Spite of the snow
O'er you cast;
Long have we looked for you,
Welcome at last.

* *Loves of Long Ago.*
T. Brigham Bishop...40c.

Oh! the beautiful loves of long ago,
And flowers that grace our way,
And the golden gleams and dazzling dreams
That fade not all dway;
How they brighten and glow around us now,
Those floating forms of light,
Like the glimmering rays of stars that blaze,
That burn in the deep midnight.

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I'm so Fond of Dancing.	Eb	3	*Cardella*	40
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My Charming Lizzie Ann.	G	3	*Cardella*	40
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Not for Josephine	A	2	*Cavanaugh*	40
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Ridin' in a Railroad Keer			*Florence*	40
Riding in the Street Cars	Ab	3	*Fred. Wilson*	40
Snollygoster Ebenezer			*J. B. Murphy*	30
She danced like a Fairy	G	3	*Dudley*	35
Then the Band Played (illustrated title	Ab	3	*Fred. Wilson*	30
Two o'clock in the Morning	G	3	*Bob Newcomb*	40
When Sammy Comes Home	C	2	*Cardella*	40

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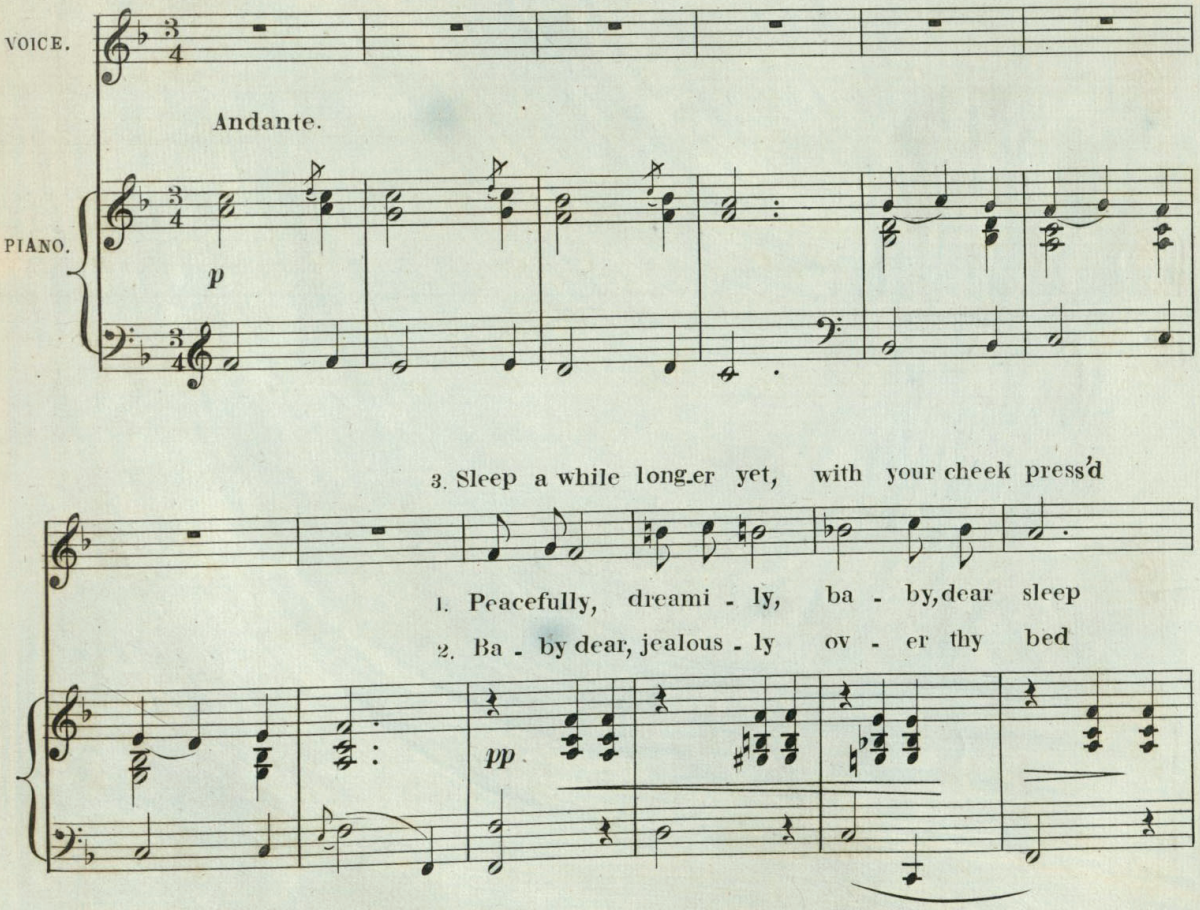
SLEEP, BABY, SLEEP.

LULLABY

Words and Music by James W. Long.



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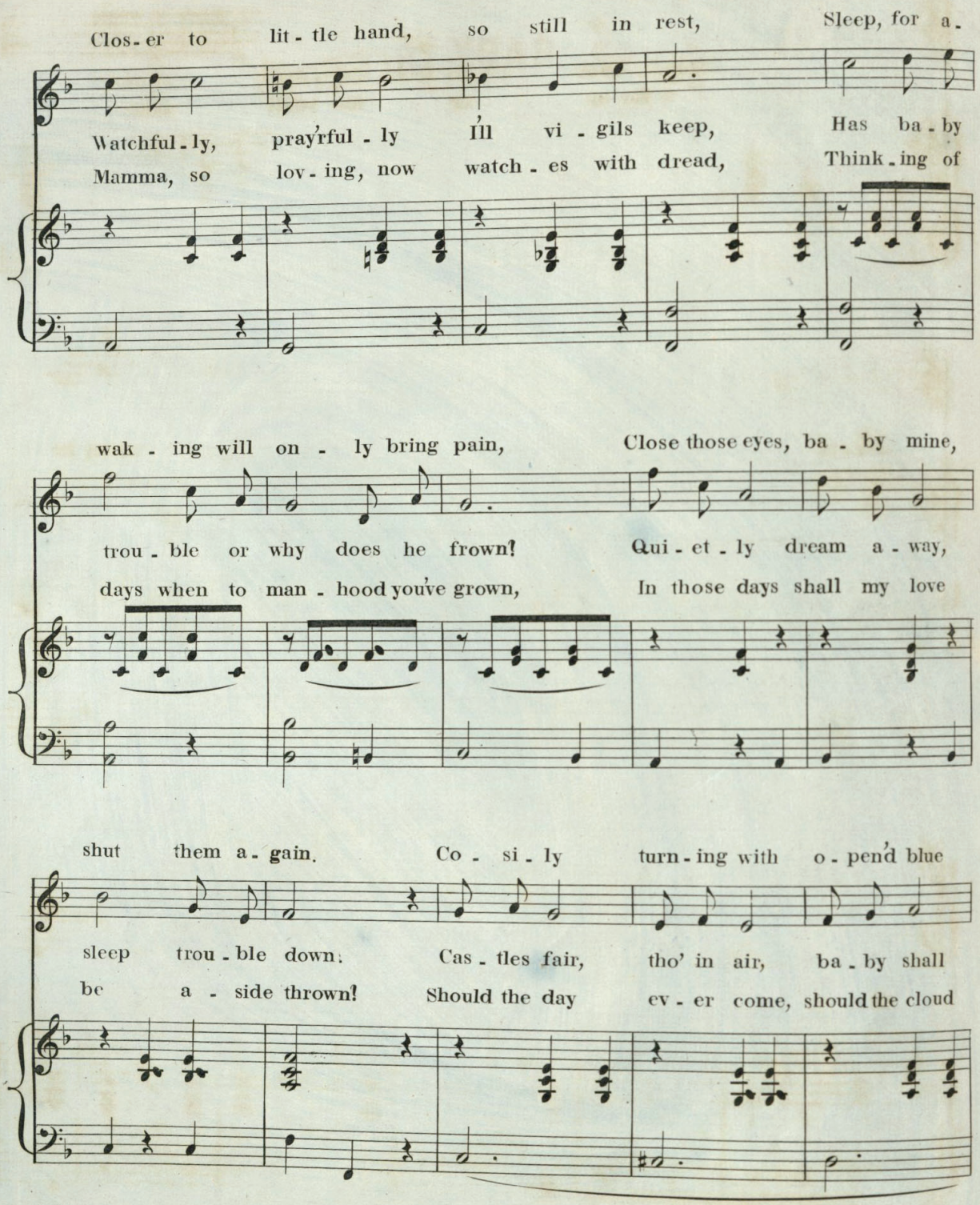
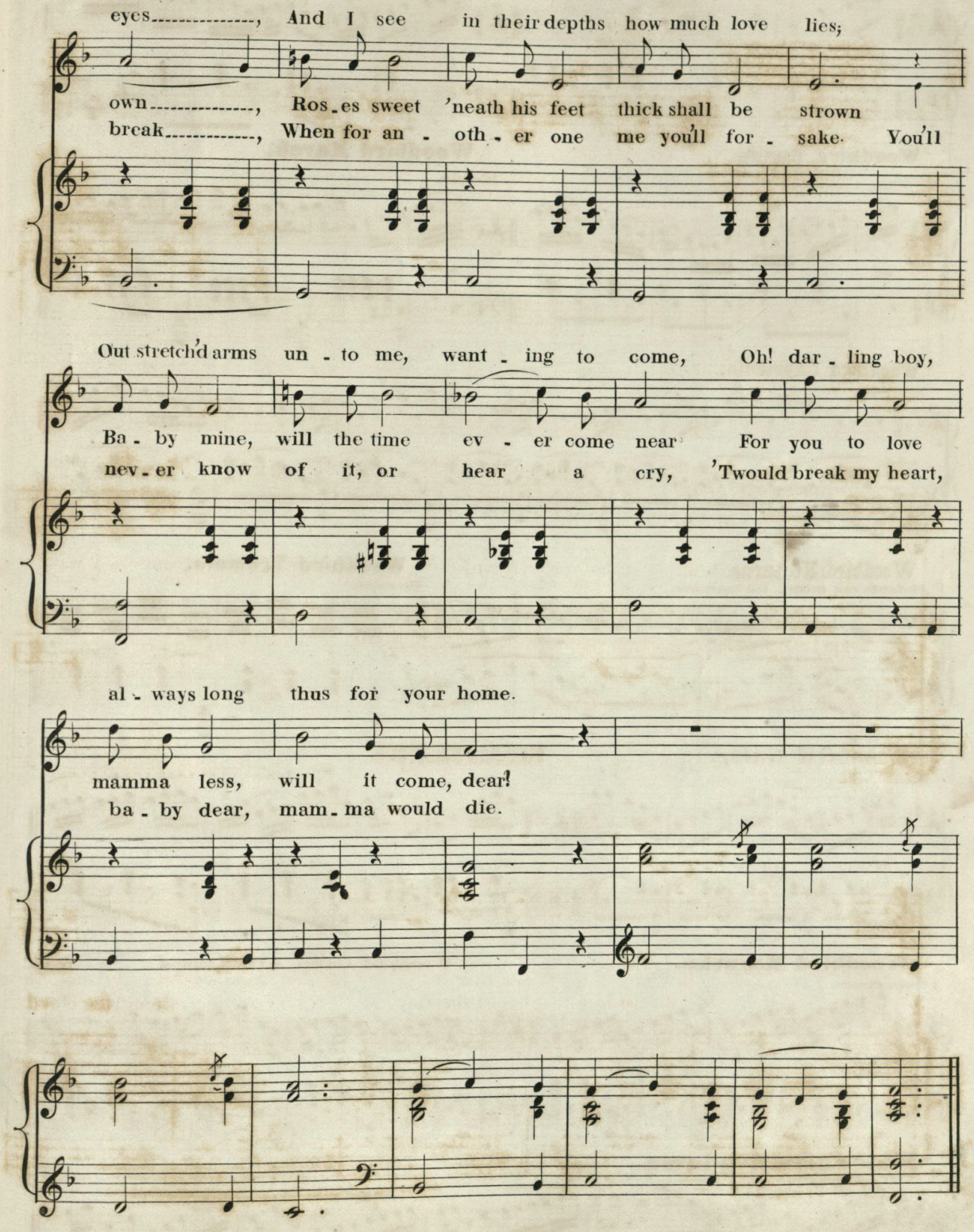

Clos - er to lit - tle hand, so still in rest, Sleep, for a -
Watchful - ly, pray'rful - ly I'll vi - gils keep, Has ba - by
Mamma, so lov - ing, now watch - es with dread, Think - ing of
wak - ing will on - ly bring pain, Close those eyes, ba - by mine,
trou - ble or why does he frown! Qui - et - ly dream a - way,
days when to man - hood you've grown, In those days shall my love
shut them a - gain. Co - si - ly turn - ing with o - pen'd blue
sleep trou - ble down. Cas - tles fair, tho' in air, ba - by shall
be a - side thrown! Should the day ev - er come, should the cloud


eyes, And I see in their depths how much love lies;
own, Ros-es sweet 'neath his feet thick shall be strown
break, When for an-oth-er one me you'll for-sake. You'll
Out stretch'd arms un-to me, want-ing to come, Oh! dar-ling boy,
Ba-by mine, will the time ev-er come near For you to love
nev-er know of it, or hear a cry, 'Twould break my heart,
al-ways long thus for your home.
mamma less, will it come, dear!
ba-by dear, mam-ma would die.

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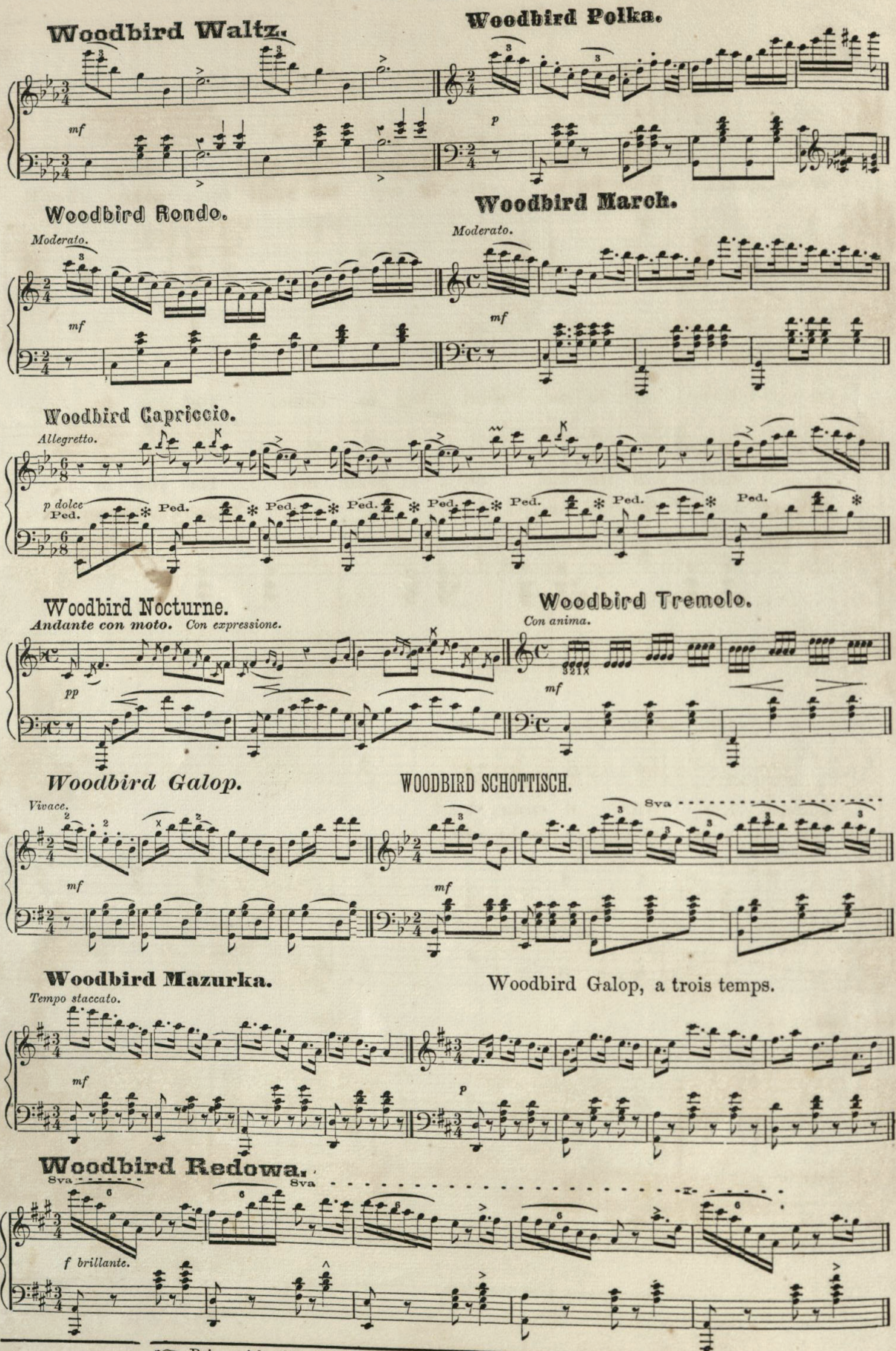

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Piano. Guitar. 4

NEW YORK,
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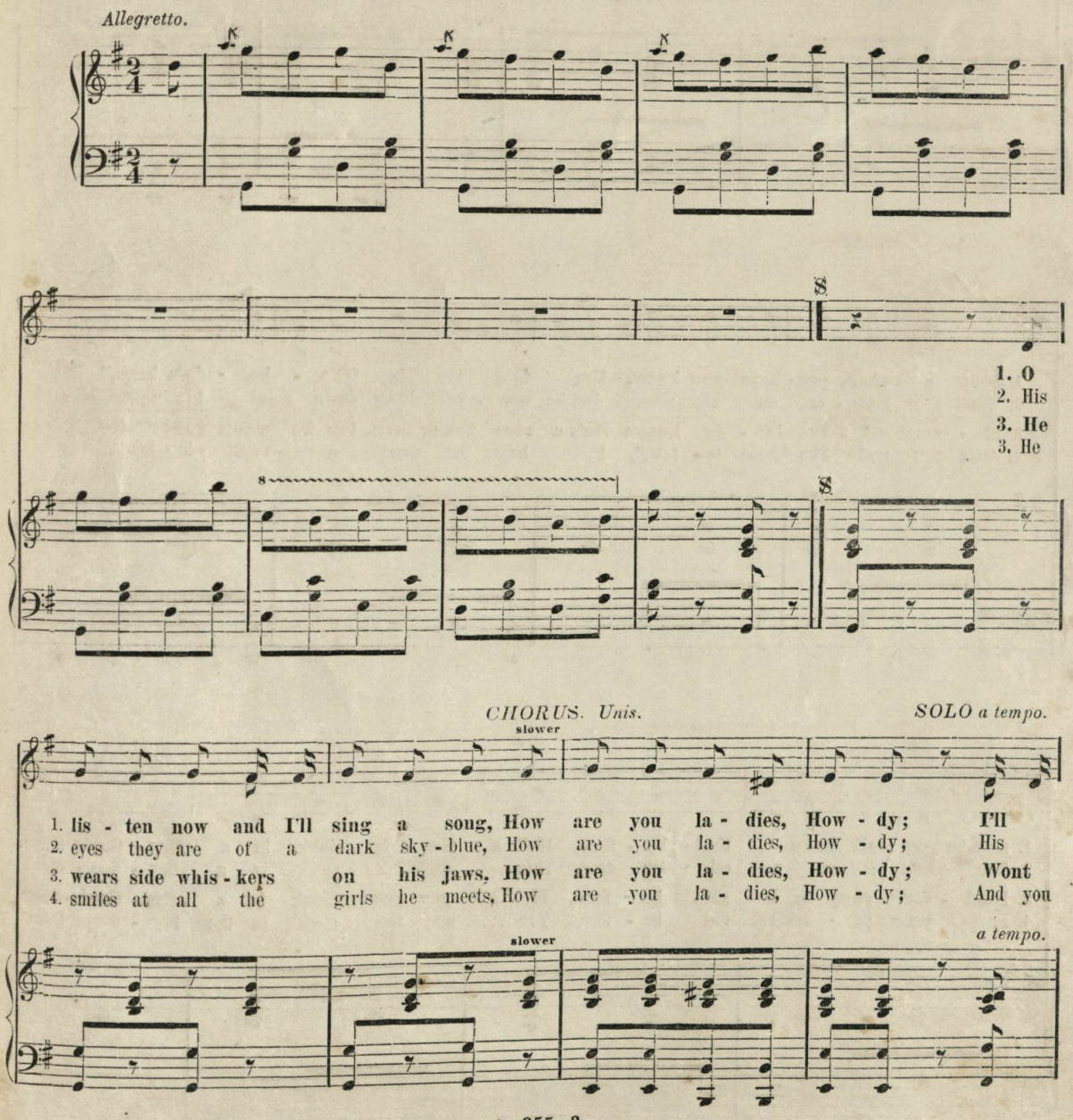
GAY YOUNG CLERK IN A DRY-GOODS STORE.

COMIC SONG WITH CHORUS.

Written and Composed by WILL. S. HAYS.



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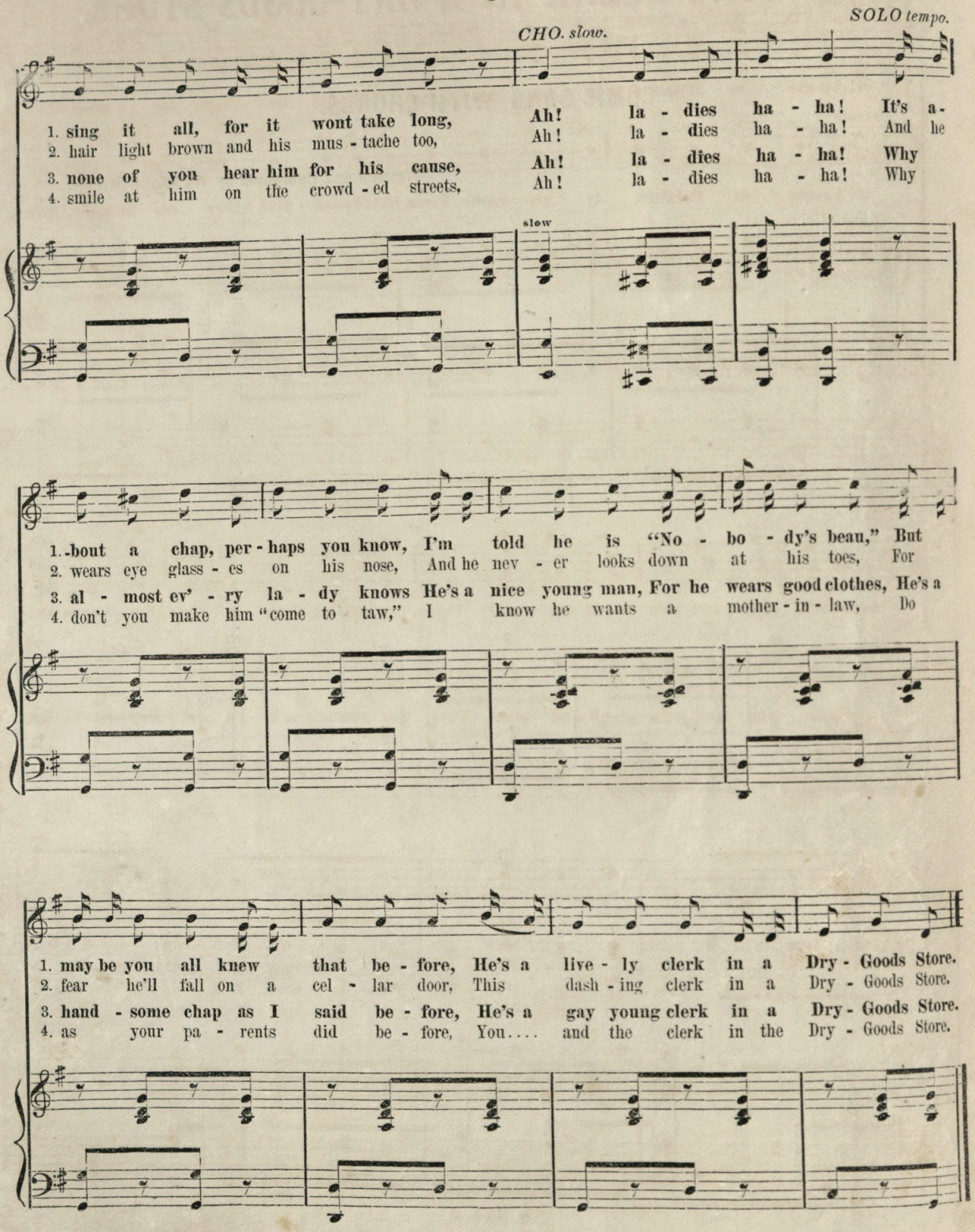
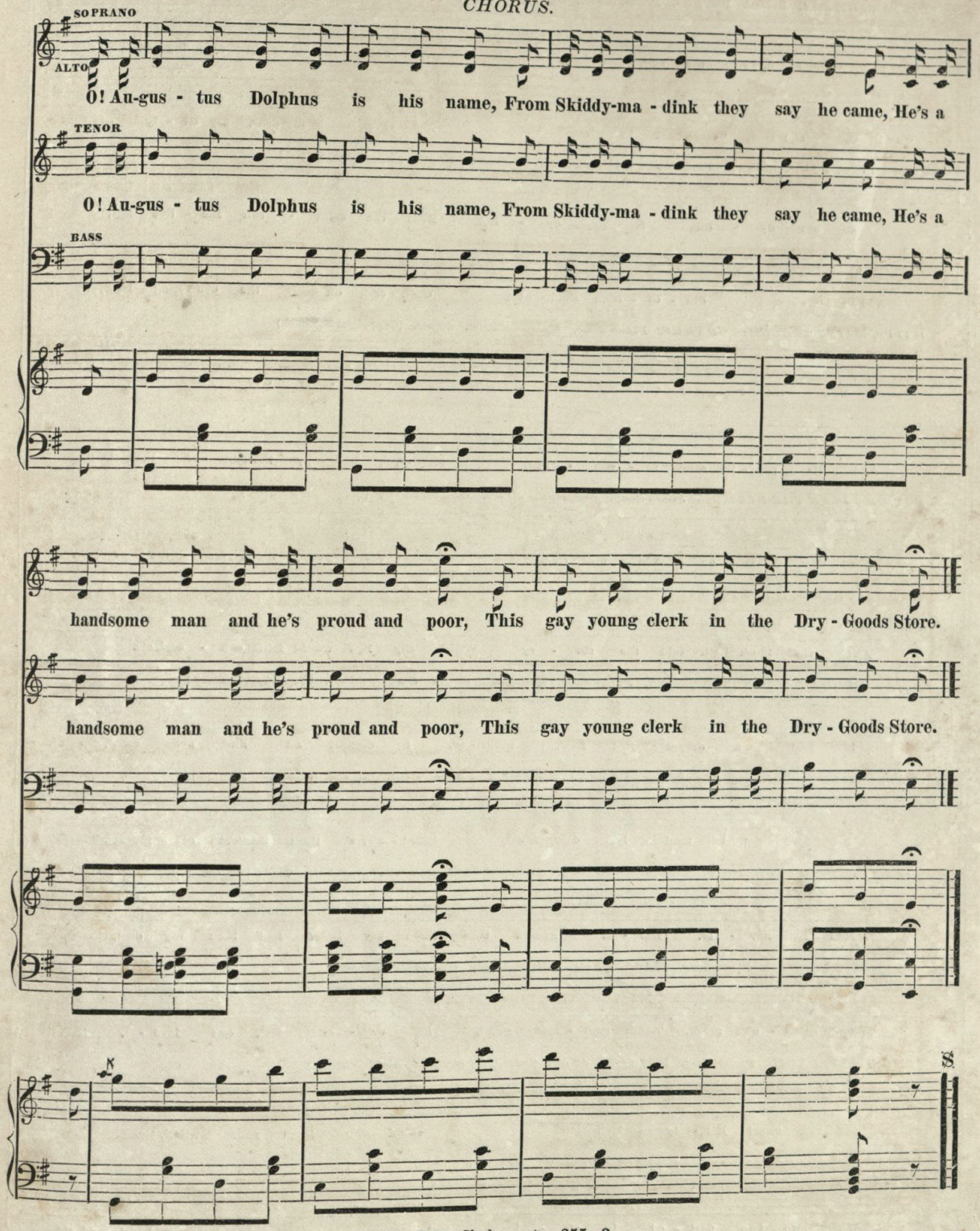

CHO. slow.
SOLO tempo.
1. sing it all, for it wont take long, Ah! la - dies ha - ha! It's a-
2. hair light brown and his mus - tache too, Ah! la - dies ha - ha! And he
3. none of you hear him for his cause, Ah! la - dies ha - ha! Why
4. smile at him on the crowd - ed streets, Ah! la - dies ha - ha! Why
slow
1. -bout a chap, per - haps you know, I'm told he is "No - bo - dy's beau," But
2. wears eye glass - es on his nose, And he nev - er looks down at his toes, For
3. al - most ev' - ry la - dy knows He's a nice young man, For he wears good clothes, He's a
4. don't you make him "come to taw," I know he wants a mother - in - law, Do
1. may be you all knew that be - fore, He's a live - ly clerk in a Dry - Goods Store.
2. fear he'll fall on a cel - lar door, This dash - ing clerk in a Dry - Goods Store.
3. hand - some chap as I said be - fore, He's a gay young clerk in a Dry - Goods Store.
4. as your pa - rents did be - fore, You.... and the clerk in the Dry - Goods Store.

CHORUS.


SOPRANO
ALTO
O! Au-gus - tus Dolphus is his name, From Skiddy-ma - dink they say he came, He's a
TENOR
O! Au-gus - tus Dolphus is his name, From Skiddy-ma - dink they say he came, He's a
BASS
handsome man and he's proud and poor, This gay young clerk in the Dry - Goods Store.
handsome man and he's proud and poor, This gay young clerk in the Dry - Goods Store.
S

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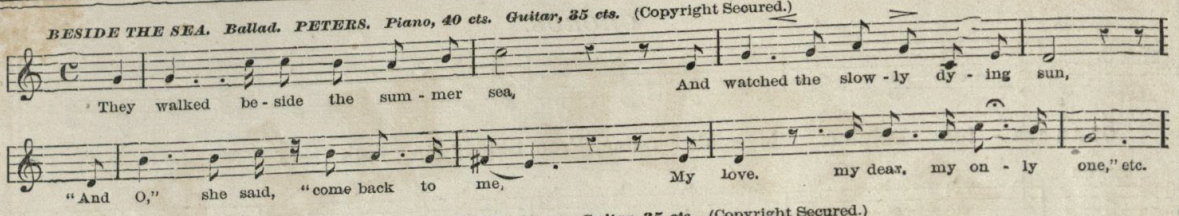

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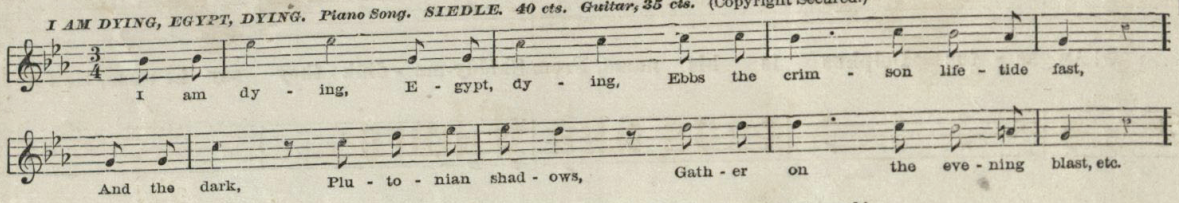

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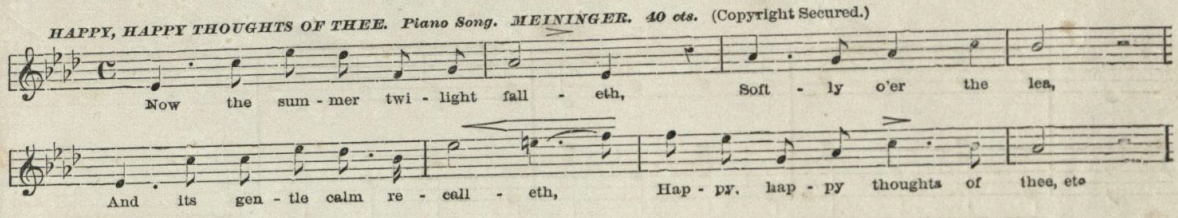

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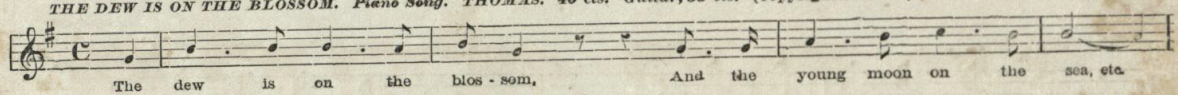

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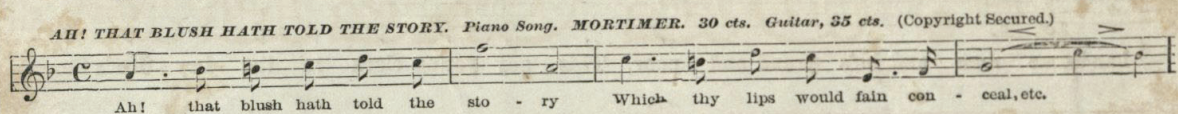

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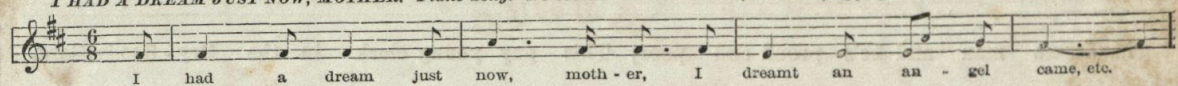

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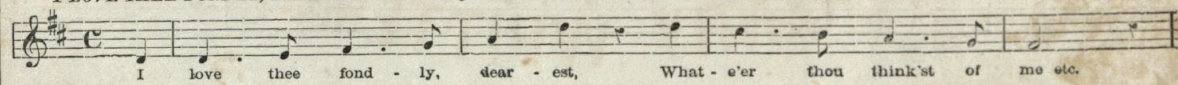
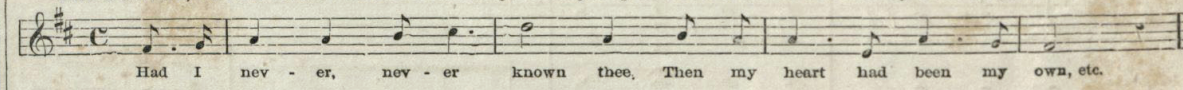


HAD I NEVER, NEVER KNOWN THEE. Piano Song. Arranged by W. CUMMING. 30 cts. Guitar, 35 cts. (Copyright Secured.)



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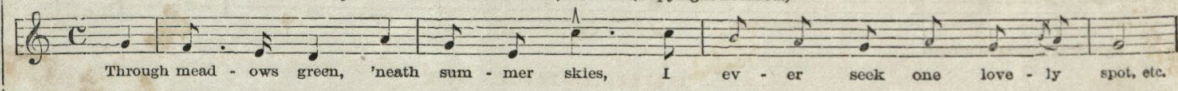

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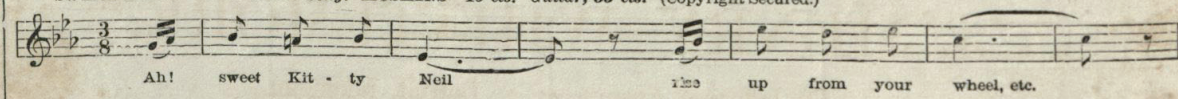

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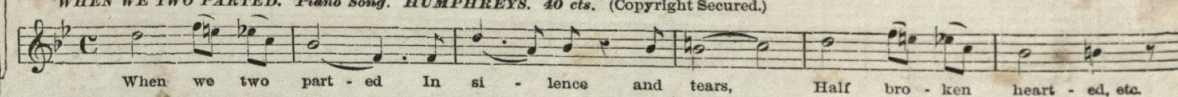


EFFIE MAY

Song and Chorus.

WORDS BY

P. DE GEER

MUSIC BY

J. HENRY WHITTEMORE.

30

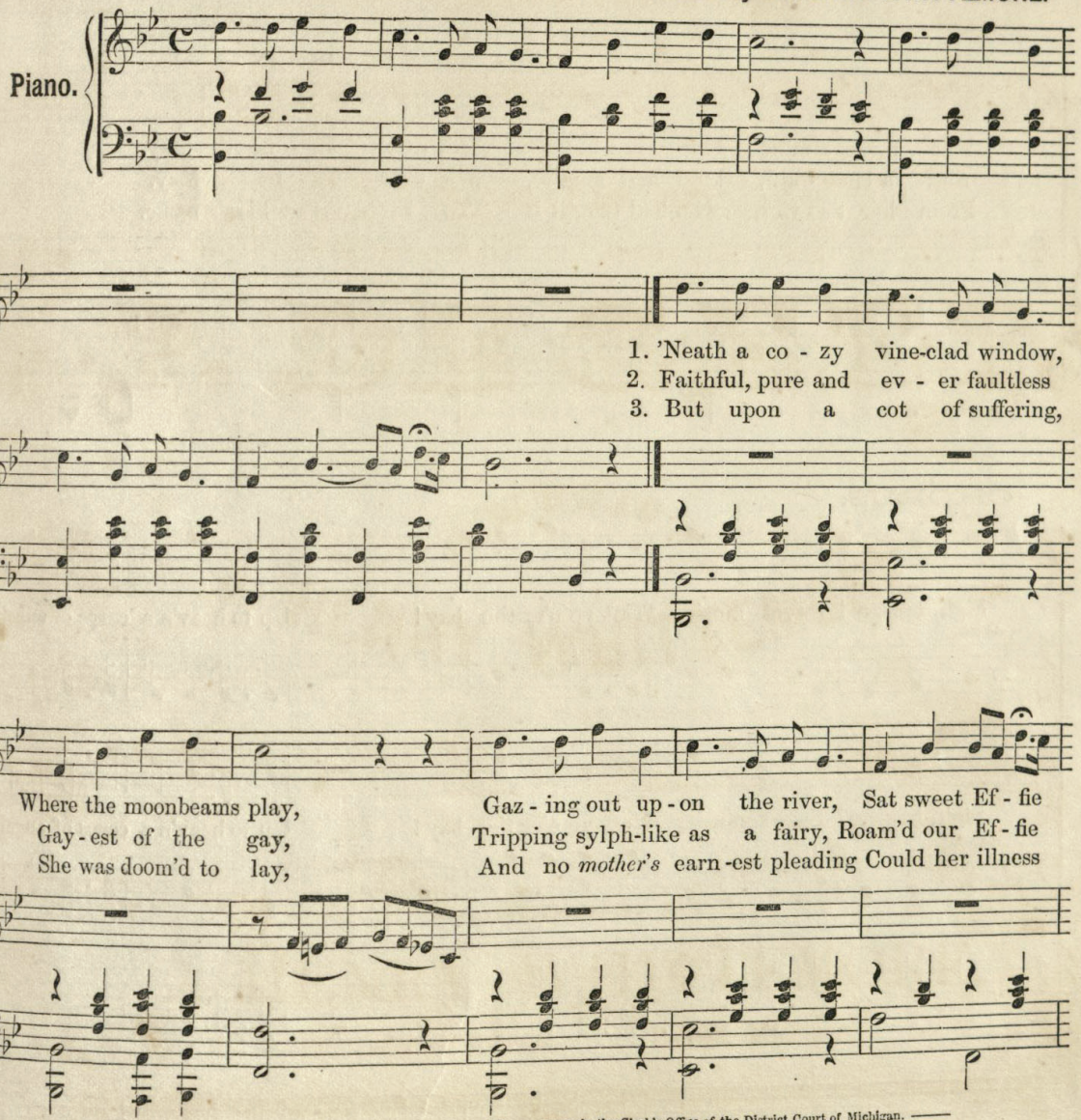
PUBLISHED BY

J. HENRY WHITTEMORE,

179 Jefferson Avenue, : : Detroit, Michigan.

EFFIE MAY.

Words by P. DE GEER. Music by J. HENRY WHITTEMORE.



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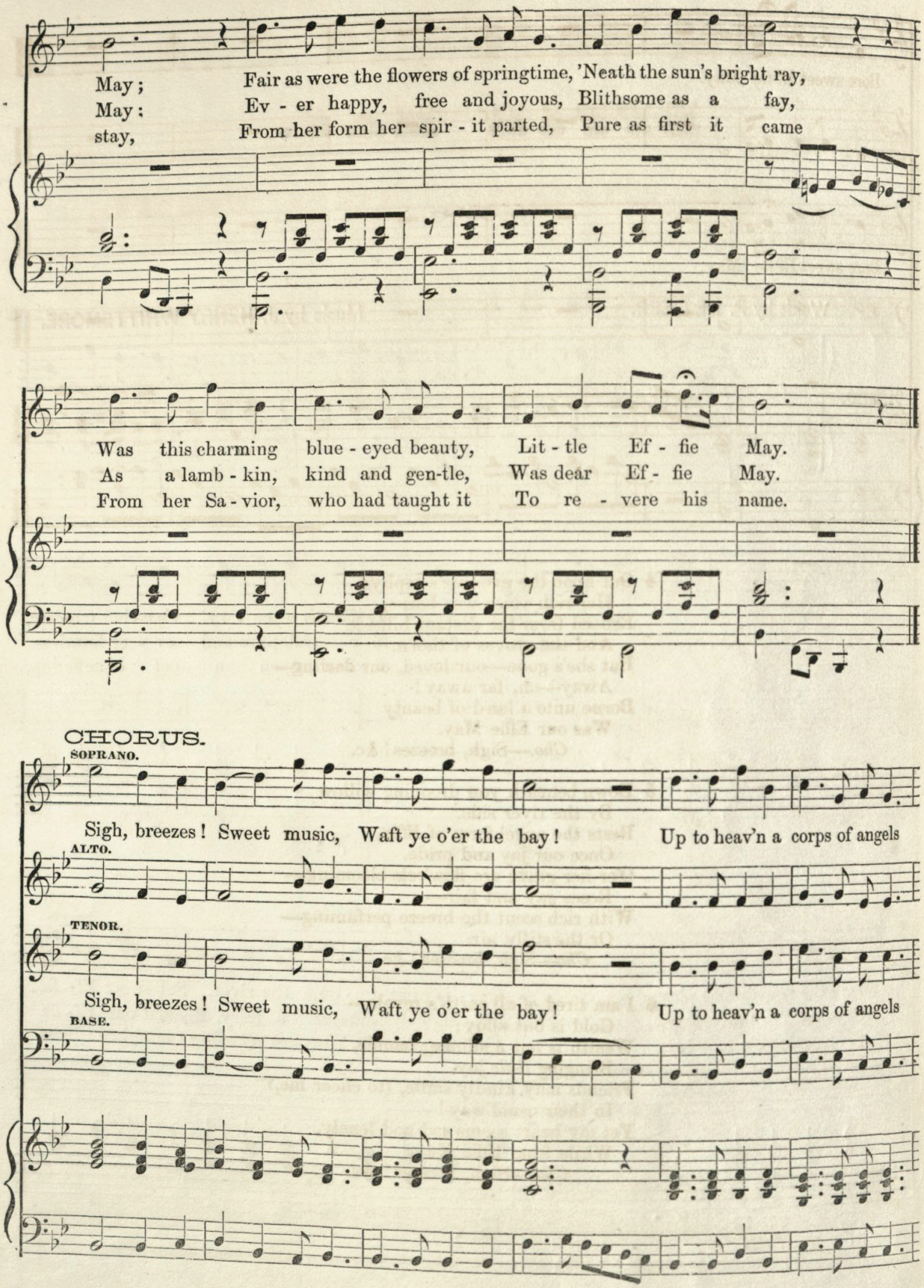
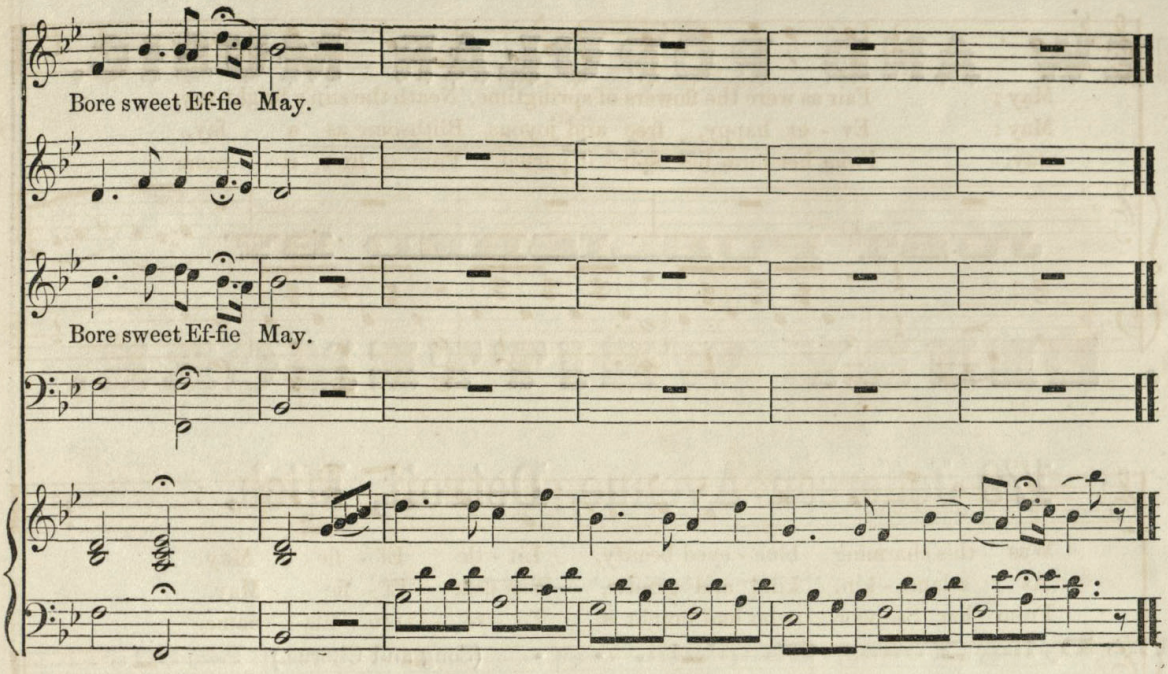

May;
May:
stay,
Fair as were the flowers of springtime, 'Neath the sun's bright ray,
Ev - er happy, free and joyous, Blithsome as a fay,
From her form her spir - it parted, Pure as first it came
Was this charming blue - eyed beauty, Lit - tle Ef - fie May.
As a lamb - kin, kind and gen-tle, Was dear Ef - fie May.
From her Sa - vior, who had taught it To re - vere his name.
CHORUS.
SOPRANO.
Sigh, breezes! Sweet music, Waft ye o'er the bay! Up to heav'n a corps of angels
ALTO.
TENOR.
Sigh, breezes! Sweet music, Waft ye o'er the bay! Up to heav'n a corps of angels
BASE.



4 Out upon the evening's zephyr
Her rich voice was borne,
Echoed from the distant hillside
And the groves of thorn.
But she's gone—our loved, our darling—
Away—oh, far away!
Borne unto a land of beauty
Was our Effie May.
Cho.—Sigh, breezes! &c.

5 Down beneath yon drooping willow
By the river side,
Rests the angel form of Effie,
Once our joy and pride.
O'er her grave are flow'rets blooming—
Roses gay and fair—
With rich scent the breeze perfuming—
Or the stilly air.
Cho—Sigh, breezes! &c.

6 I am tired of all earth's revels—
Gold is but alloy;
Wealth is but a shining bauble,
Bringing *little* joy.
Friends may kindly smile, (to cheer me,)
In their usual way!
Yet my heart seems sad and lonely,
While from Effie May.
Cho.—Sigh, breezes! &c.

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Song by

Carlo Bardetti.

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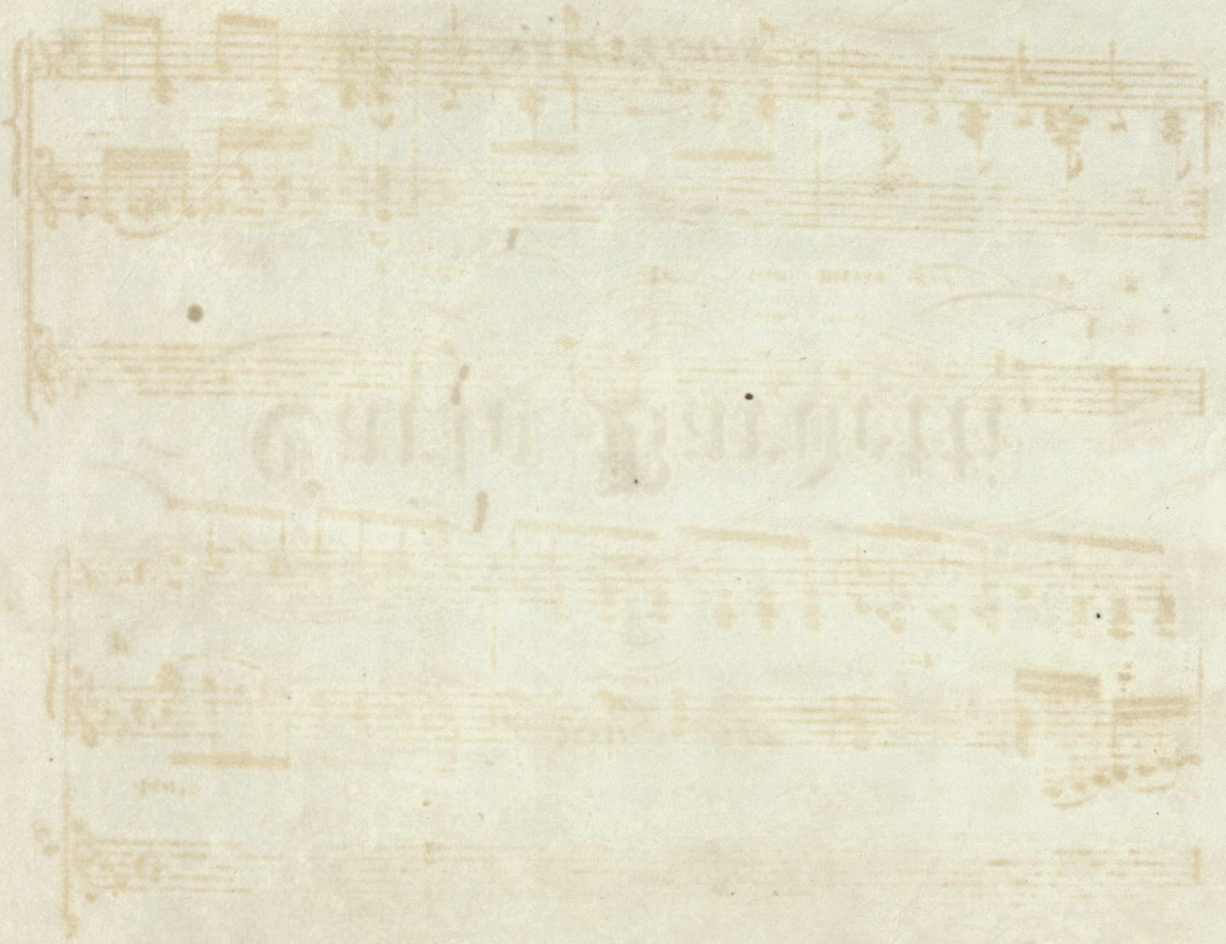

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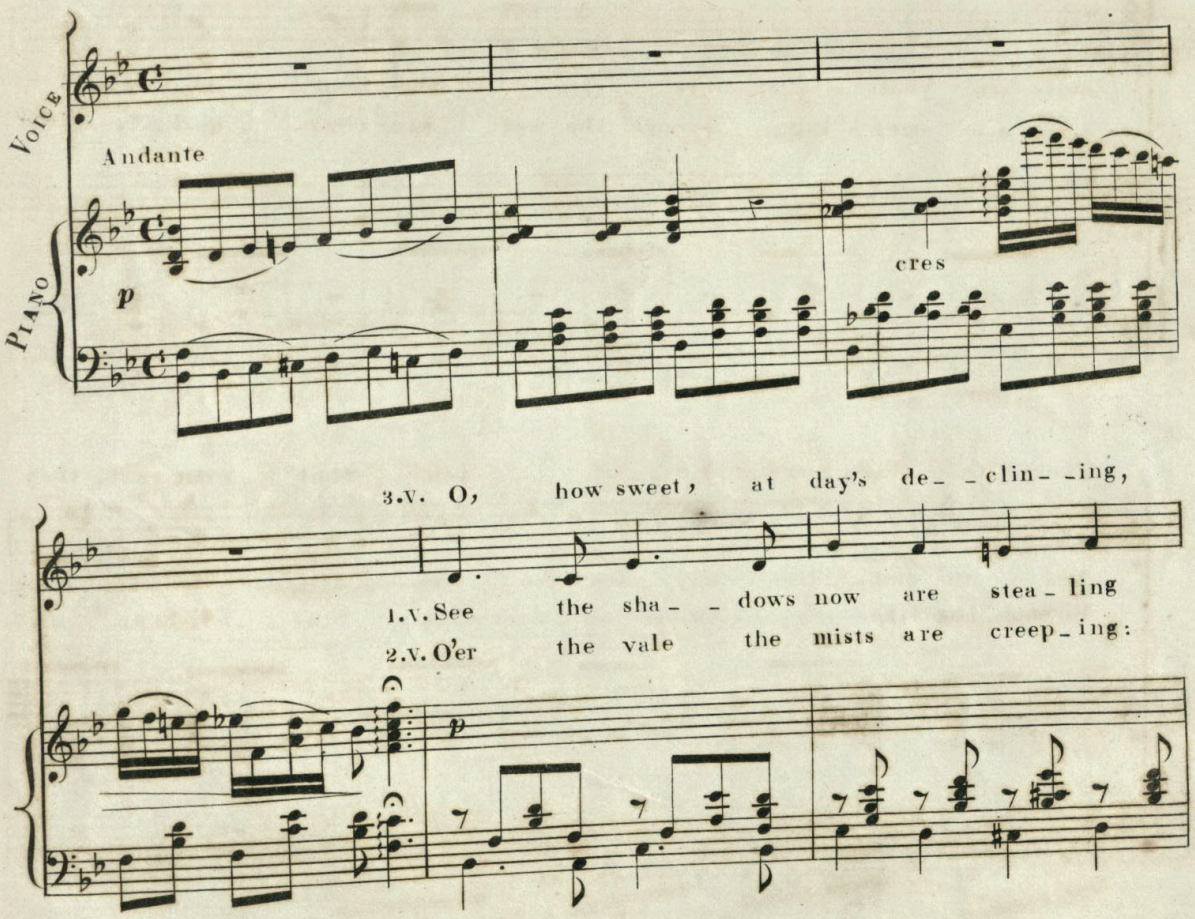
COMPOSED BY CARLO BARDETTI



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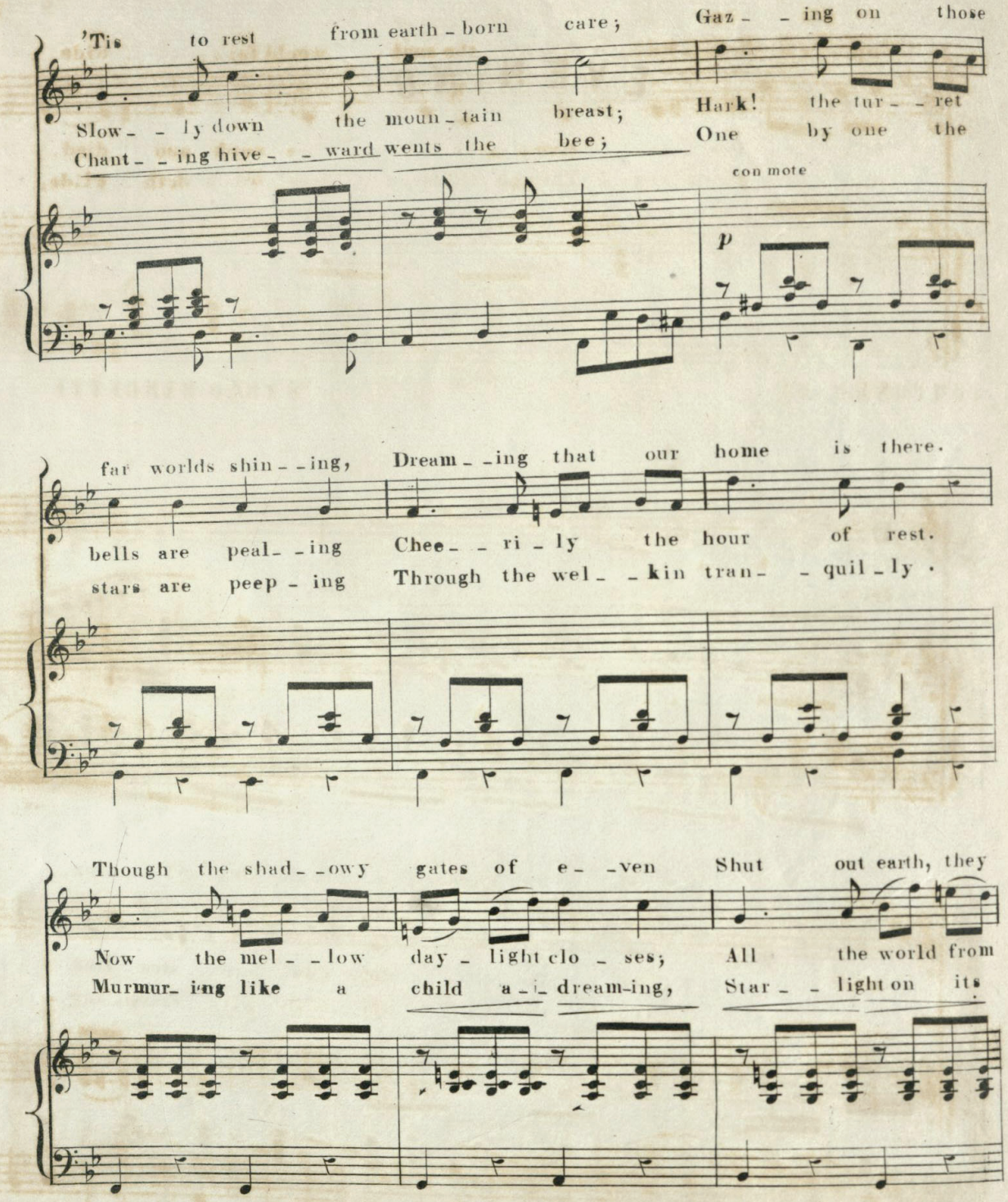
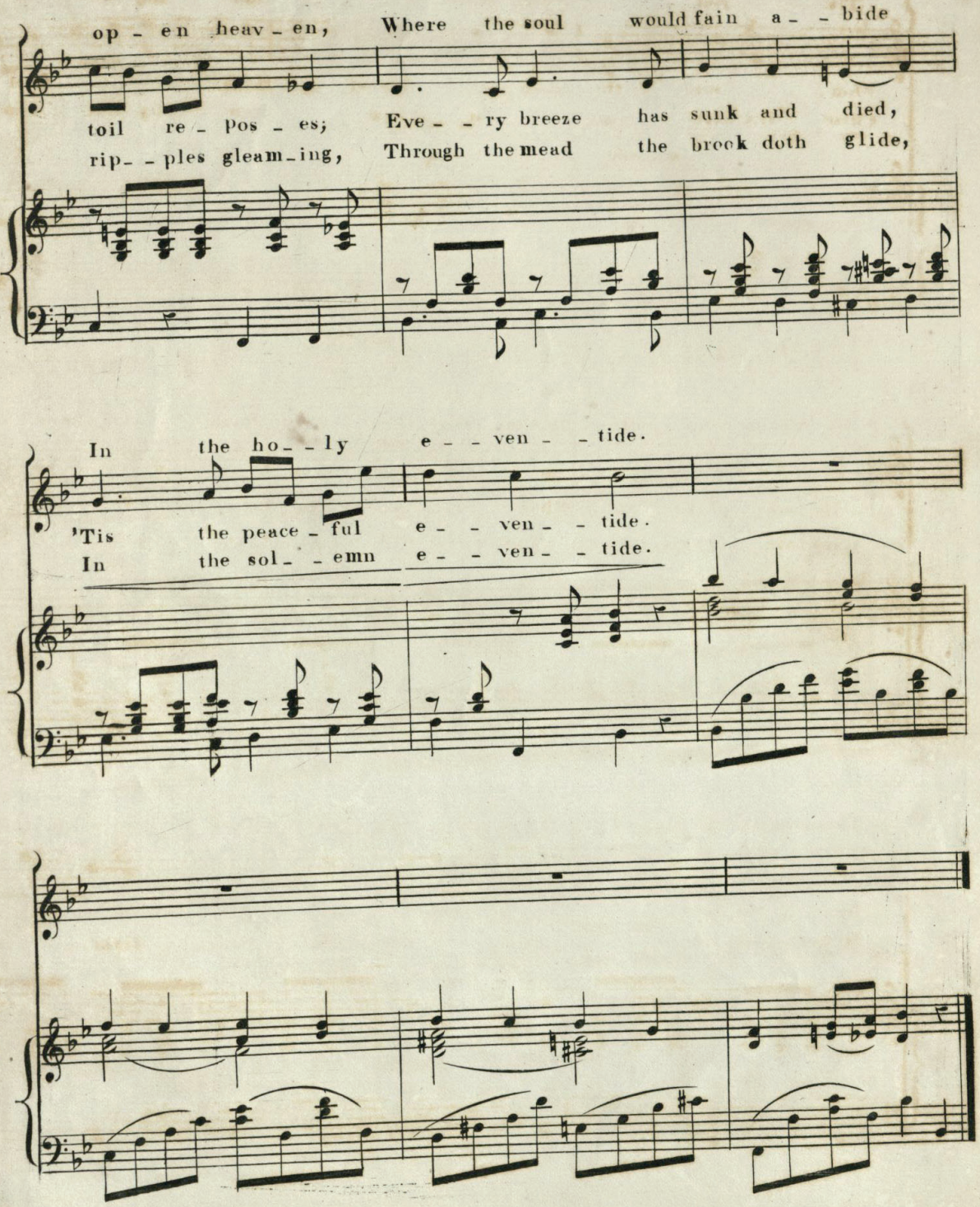

'Tis to rest from earth-born care; Gaz--ing on those
Slow--ly down the moun-tain breast; Hark! the tur--ret
Chant--ing hive--ward wents the bee; One by one the
con mote
p
far worlds shin--ing, Dream--ing that our home is there.
bells are peal--ing Chee--ri-ly the hour of rest.
stars are peep-ing Through the wel--kin tran--quil-ly.
Though the shad--owy gates of e--ven Shut out earth, they
Now the mel--low day-light clo-ses; All the world from
Murmur-ing like a child a-dream-ing, Star--light on its


op - en heav - en, Where the soul would fain a - - bide
toil re - pos - es; Eve - - ry breeze has sunk and died,
rip- - ples gleam - ing, Through the mead the brook doth glide,
In the ho - - ly e - - ven - - tide.
'Tis the peace - ful e - - ven - - tide.
In the sol - - emn e - - ven - - tide.

TO THE HON. S.A. DOUGLAS.

Douglas Schottisch.

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ST. LOUIS

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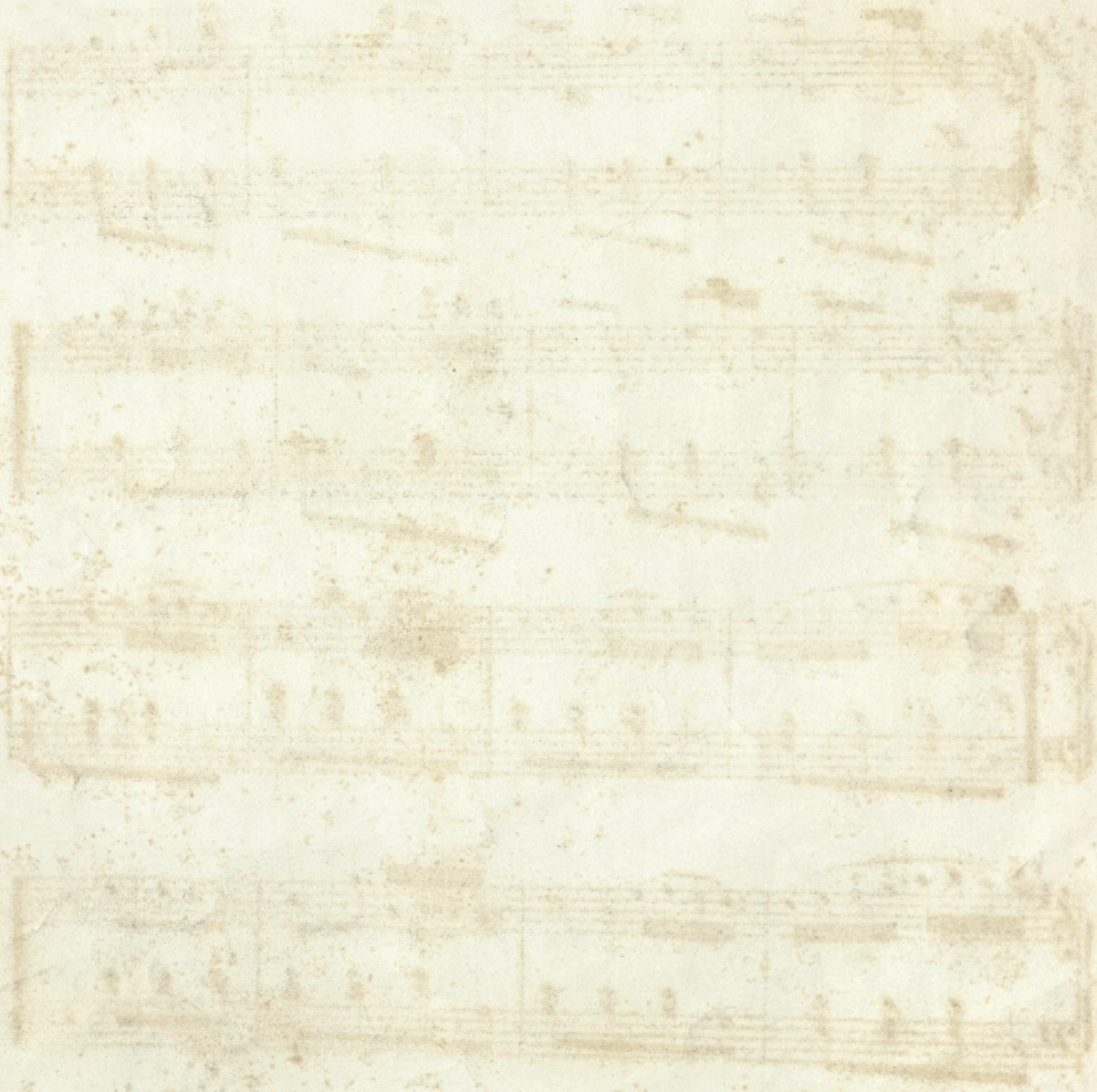
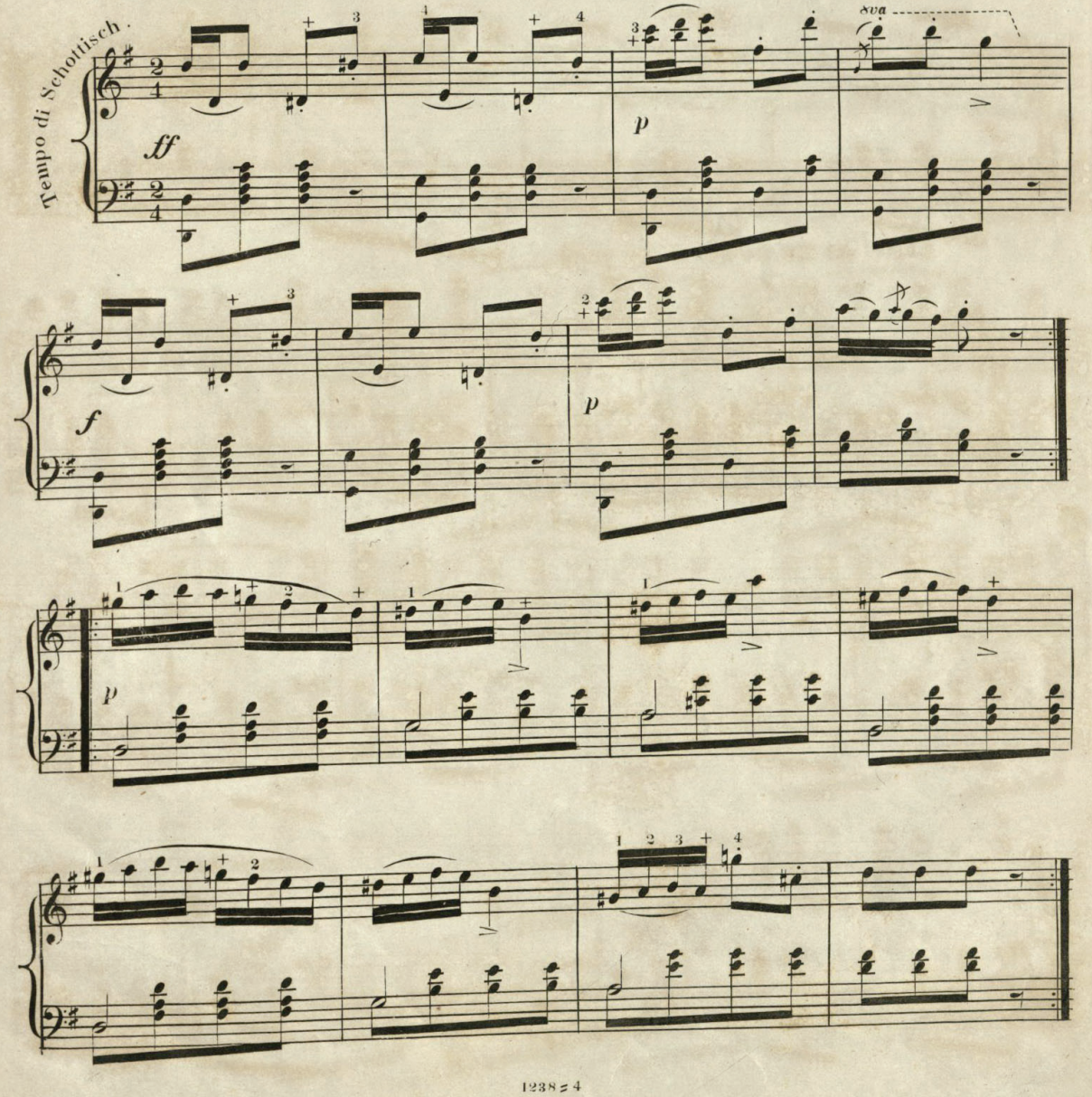


DOUGLASS

SCHOTTISCH

Composed by F.W. Smith.



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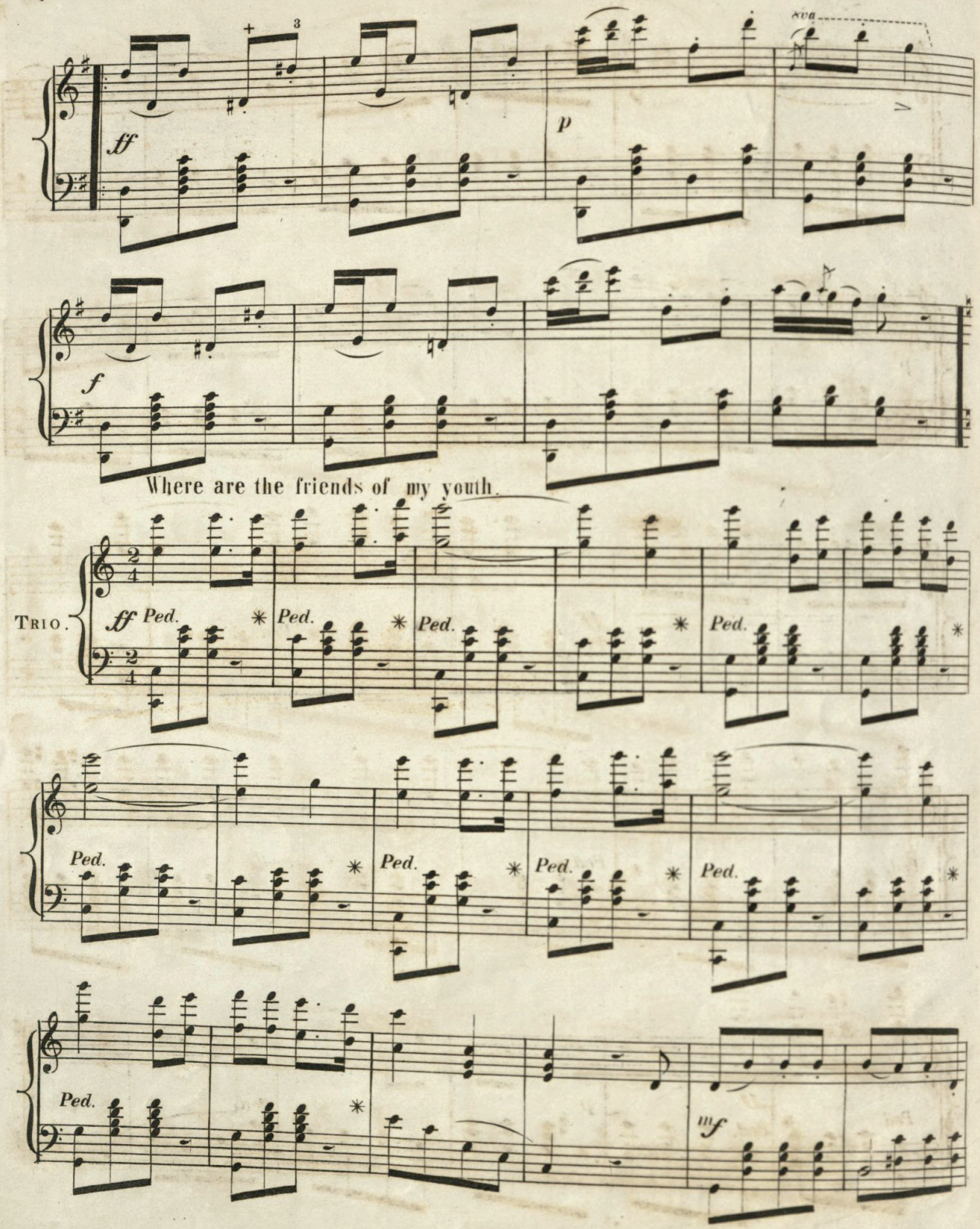
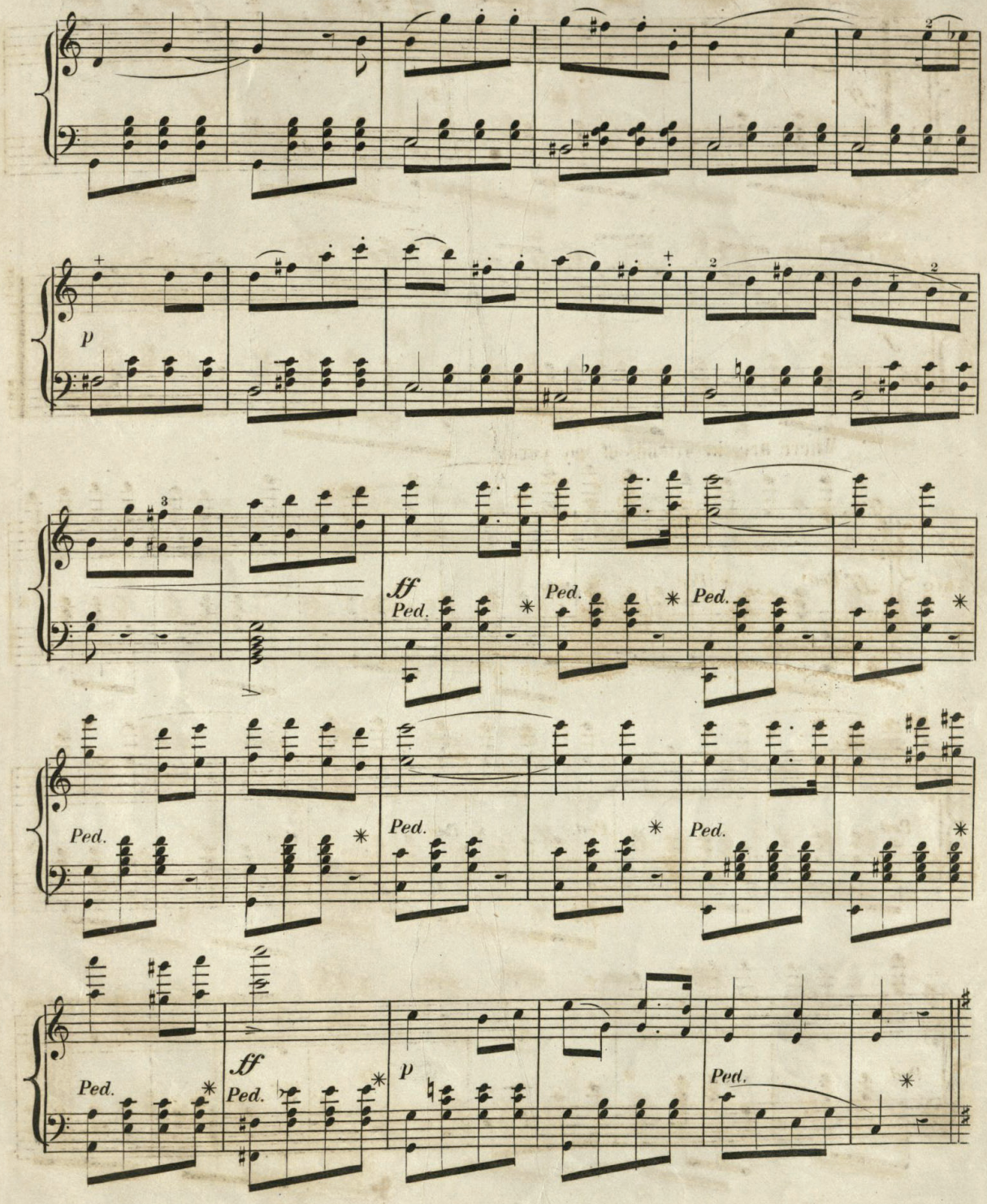

8va
ff
p
f
Where are the friends of my youth.
TRIO.
ff Ped. * Ped. * Ped. * Ped.
Ped. * Ped. * Ped. * Ped.
Ped.
mf


p
ff
Ped.
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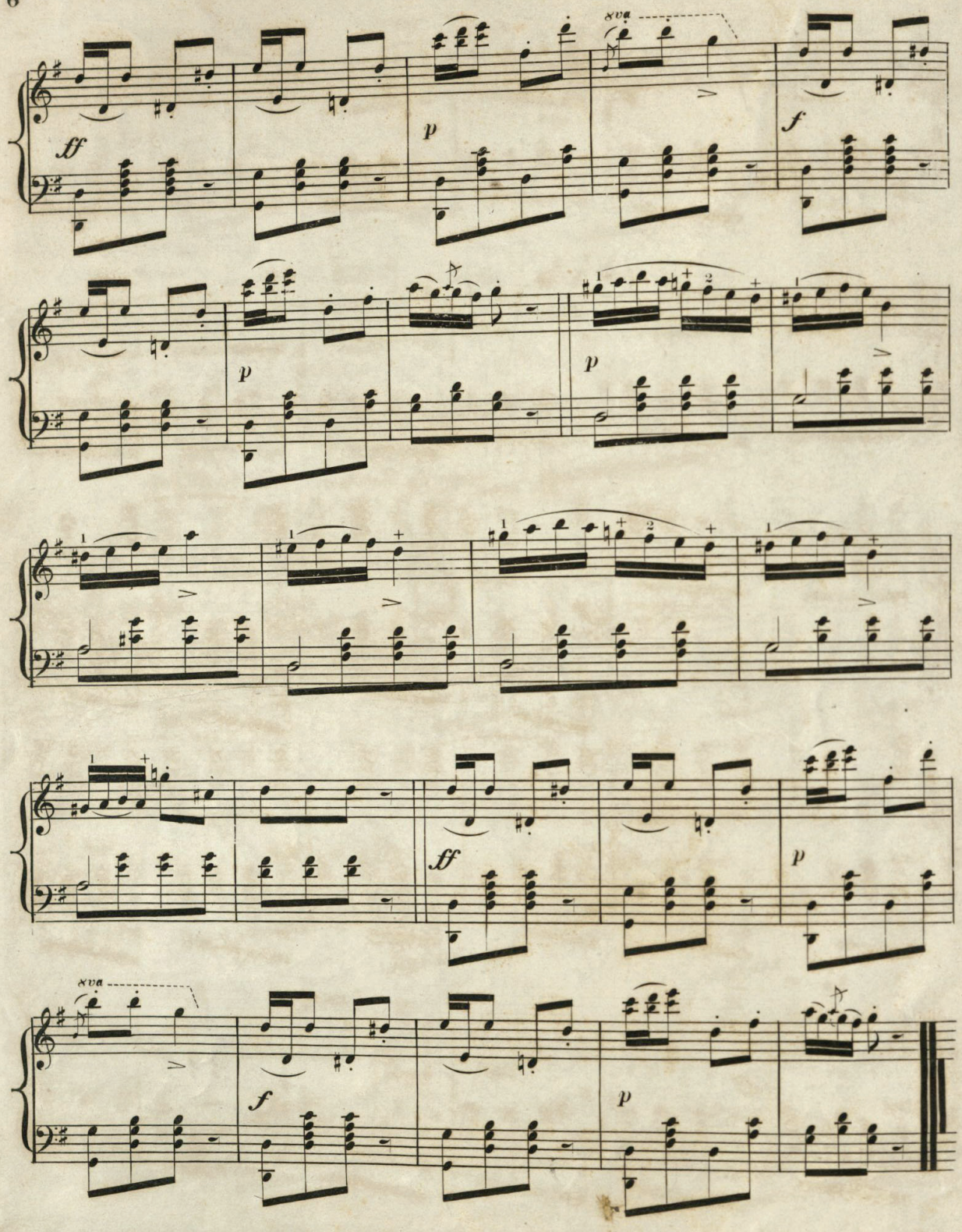
Ped.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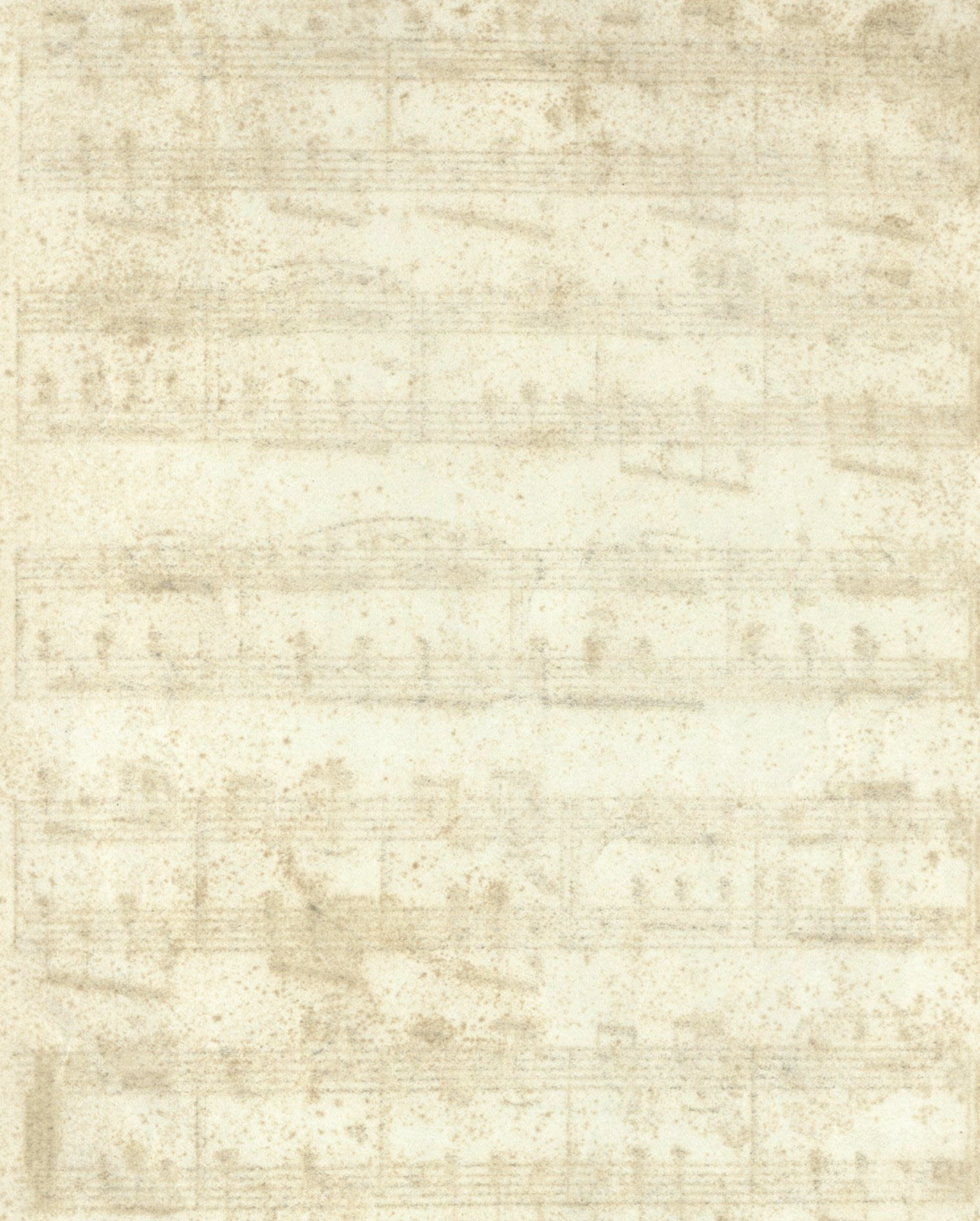

Inscribed to

Edwin Forrest, Esq.

MY HAPPY HOME FAR O'ER THE SEA.

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CHAGOTT, FORBRIGER & CO. CINCINNATI, LITH.

Piano. 4 *Guitar.*

COMPOSED BY

Miss Julia Daly.

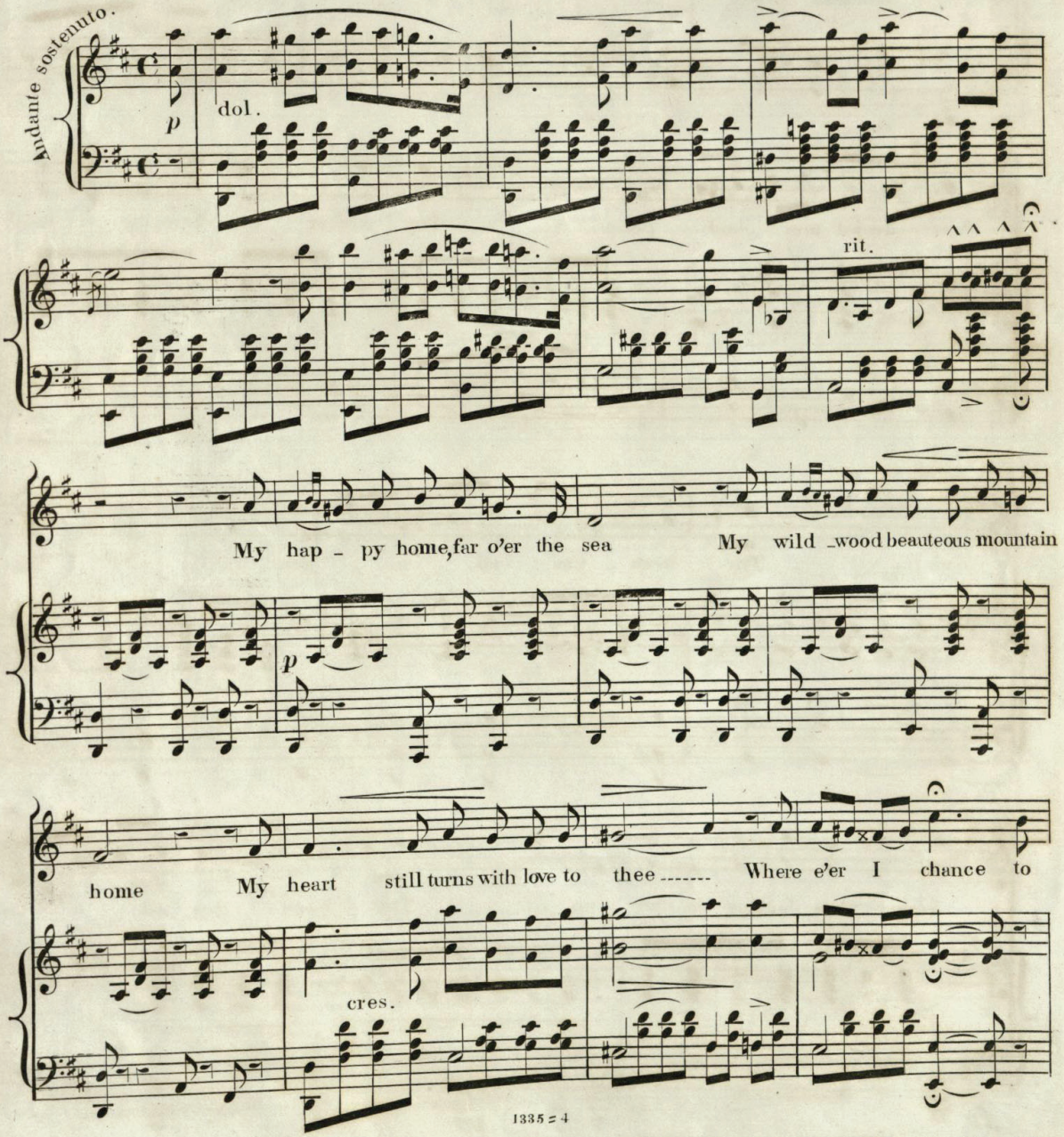
ST. LOUIS, MO.

Published by BALMER & WEBER, 56 Fourth Str

MY HAPPY HOME FAR O'ER THE SEA

Words by Robert D. Holmes Esq.

Music by Miss Julia Daly.



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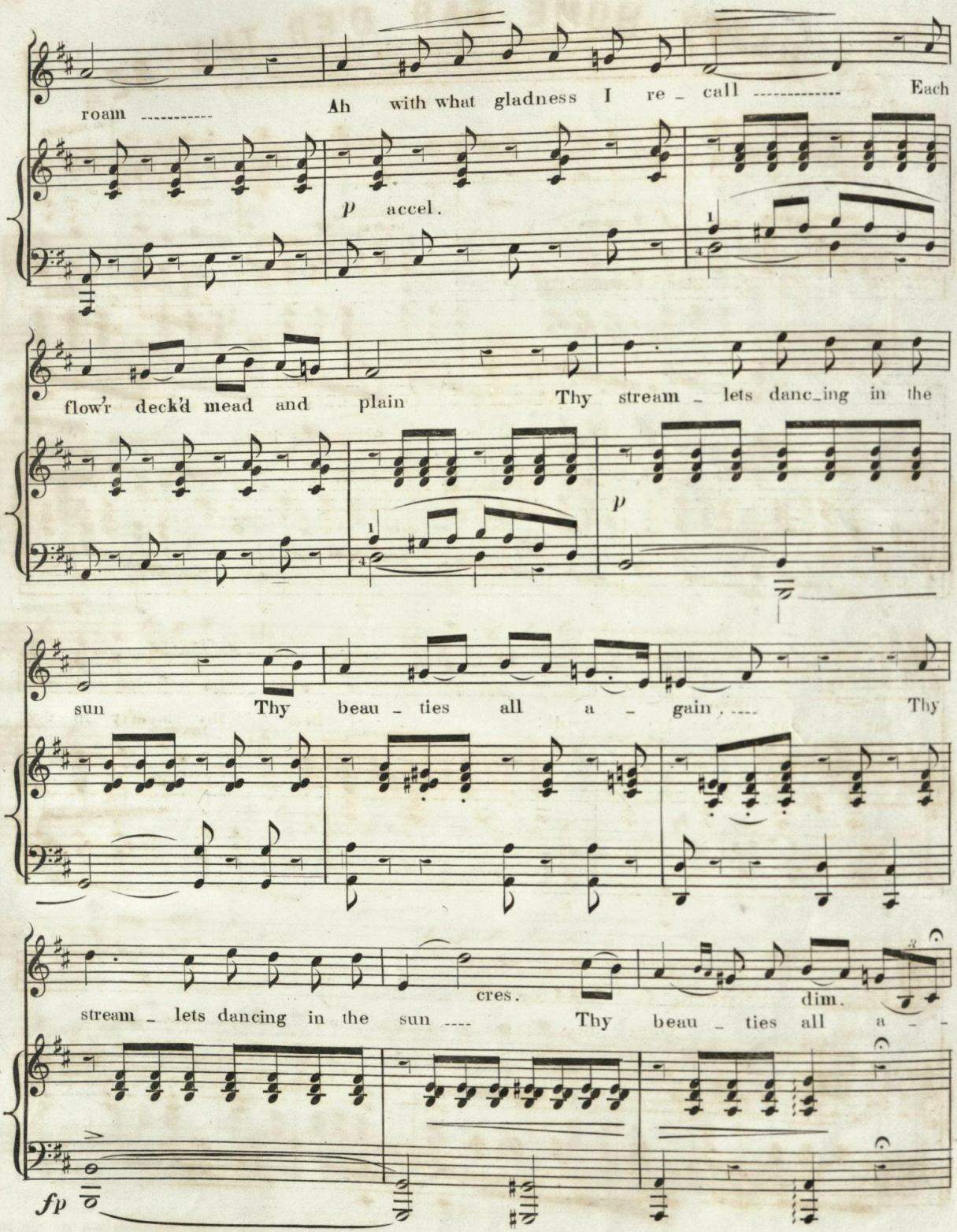
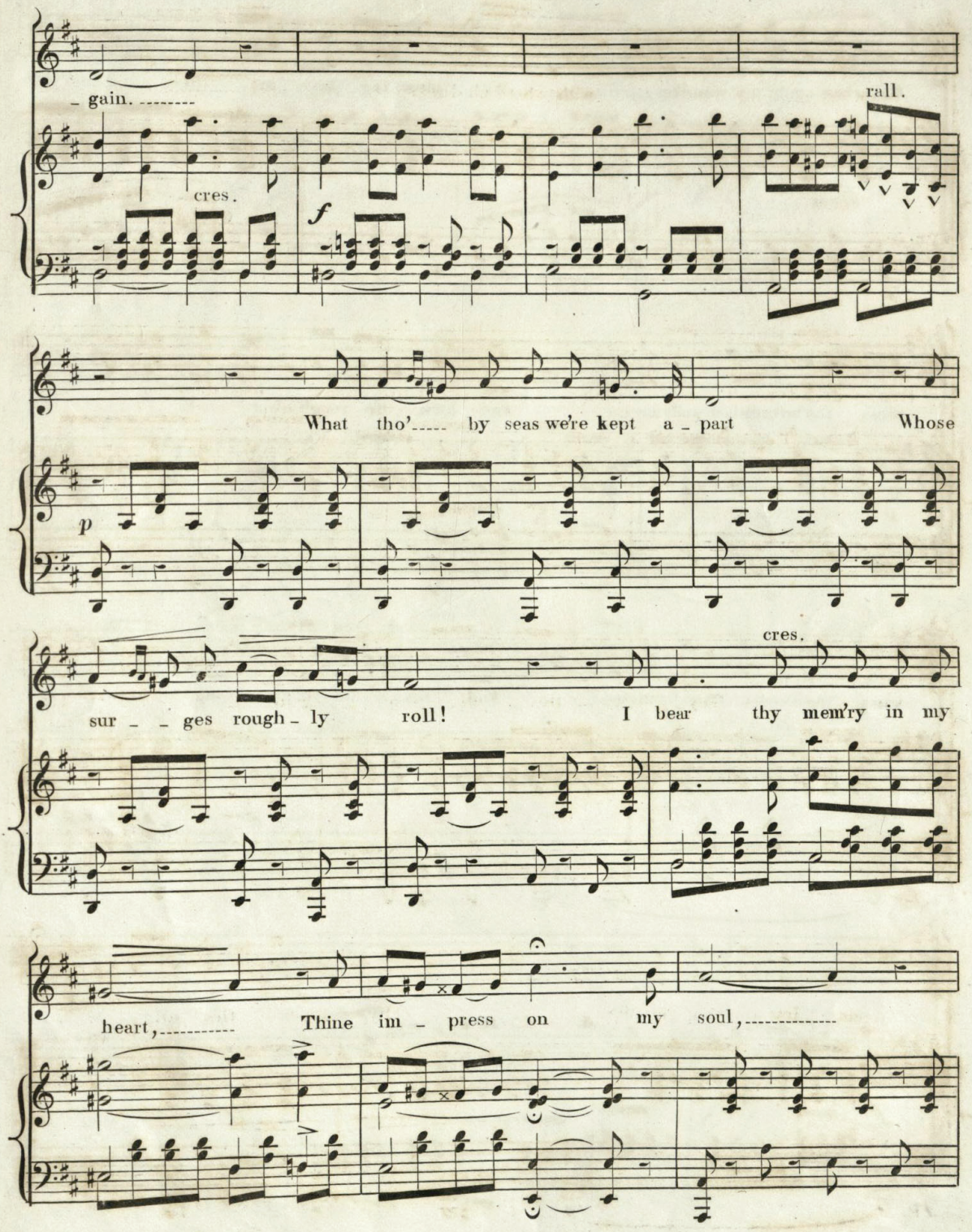
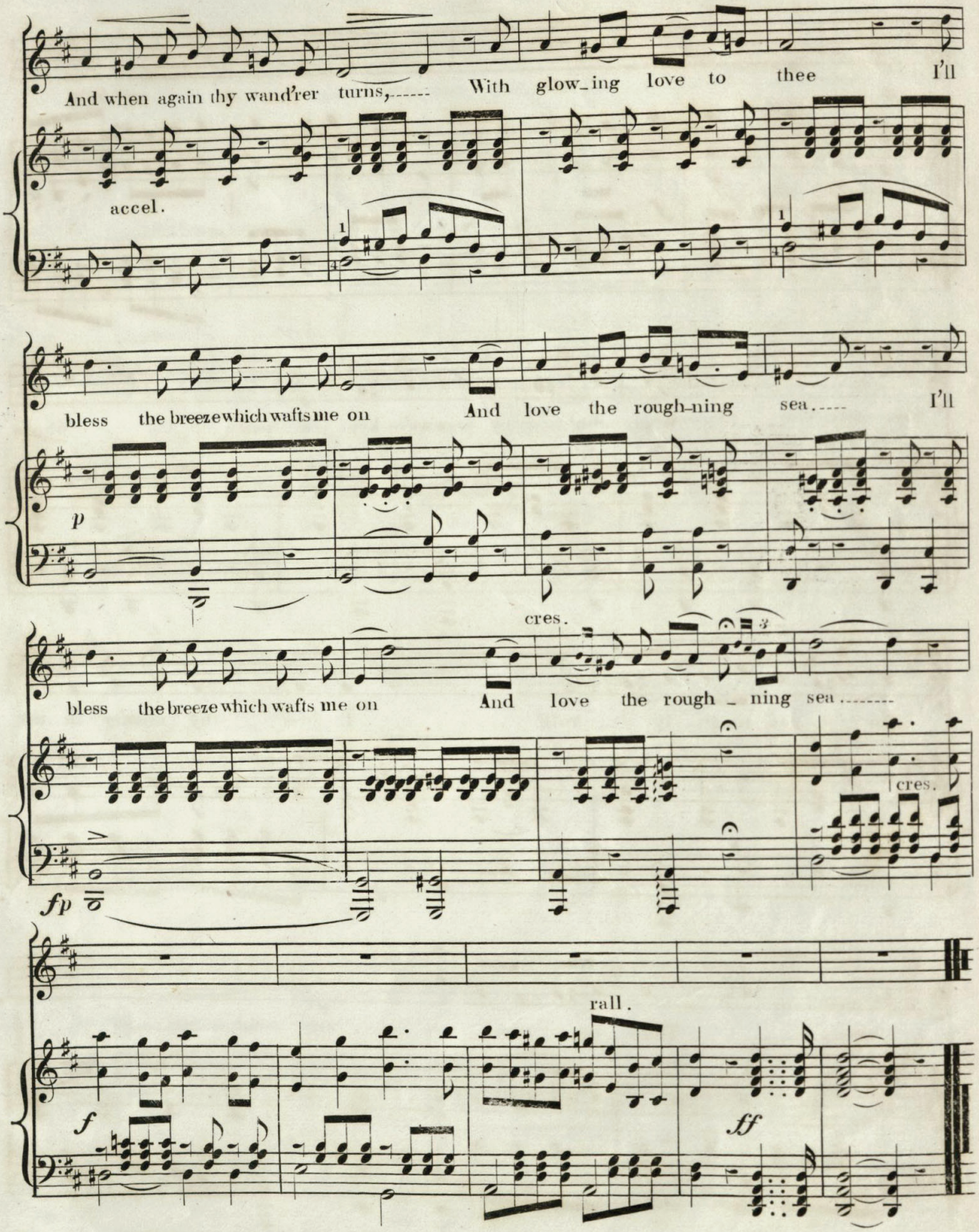
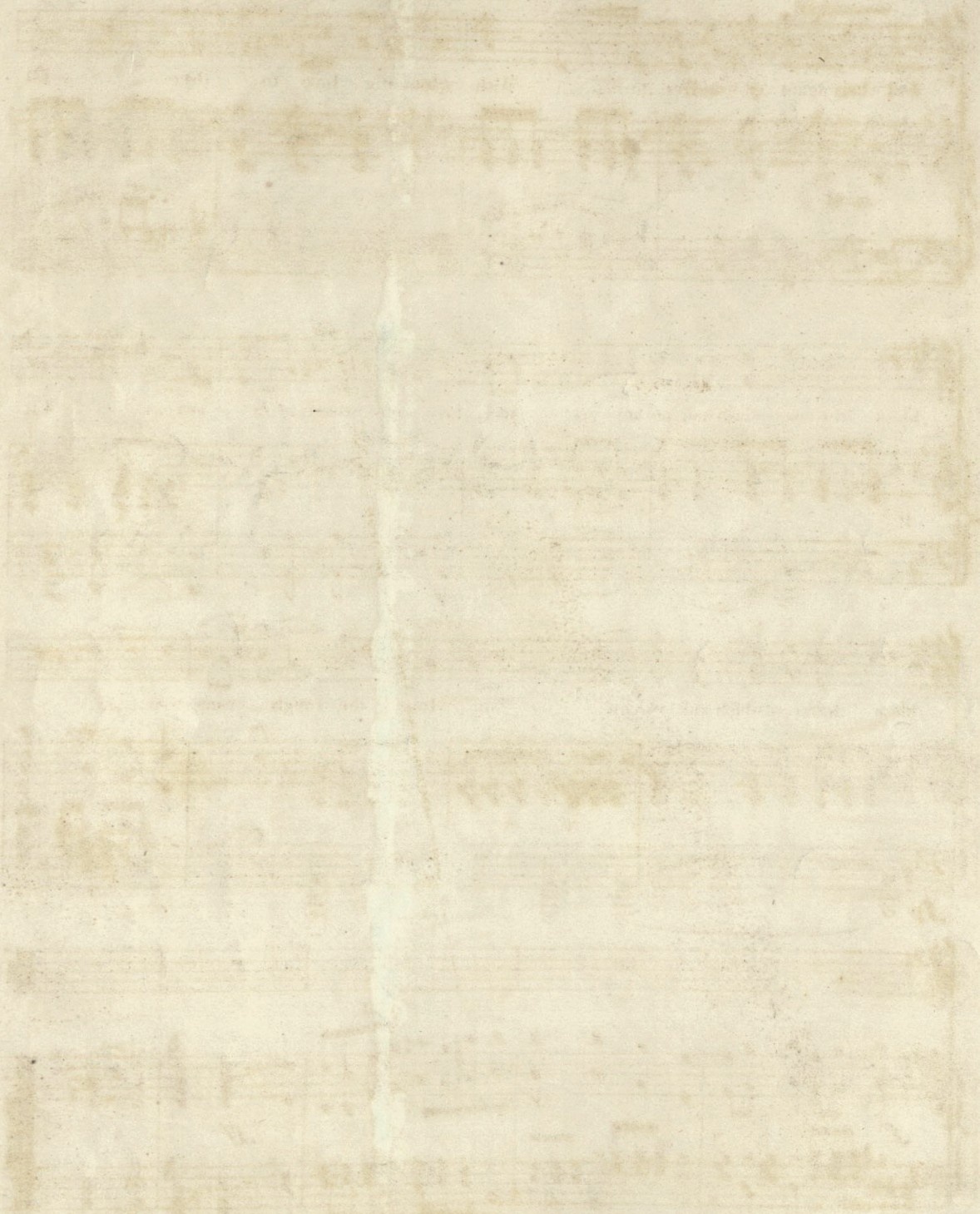

roam ---------- Ah with what gladness I re - call ---------- Each
p accel.
flow'r deck'd mead and plain Thy stream - lets danc_ing in the
p
sun Thy beau - ties all a - gain, ---- Thy
stream - lets dancing in the sun ---- cres. Thy beau - ties all dim. a - -
fp


– gain. -------
cres.
f
rall.
What tho'----- by seas we're kept a – part Whose
p
cres.
sur – – ges rough – ly roll! I bear thy mem'ry in my
heart,---------- Thine im – press on my soul,----------


And when again thy wand'rer turns, With glow_ing love to thee I'll
accel.
bless the breeze which wafts me on And love the rough_ning sea. I'll
p
cres.
bless the breeze which wafts me on And love the rough _ ning sea
cres.
fp
rall.
f
ff



Two flowers in one fair Garden grew

WORDS BY

MRS. JANE MARIA MEAD

Music by

F. W. SMITH

St. LOUIS

Published by BALMER & WEBER 56 Fourth St.

Cincinnati W. C. PETERS & SONS. D. P. FAULDS & CO Louisville.

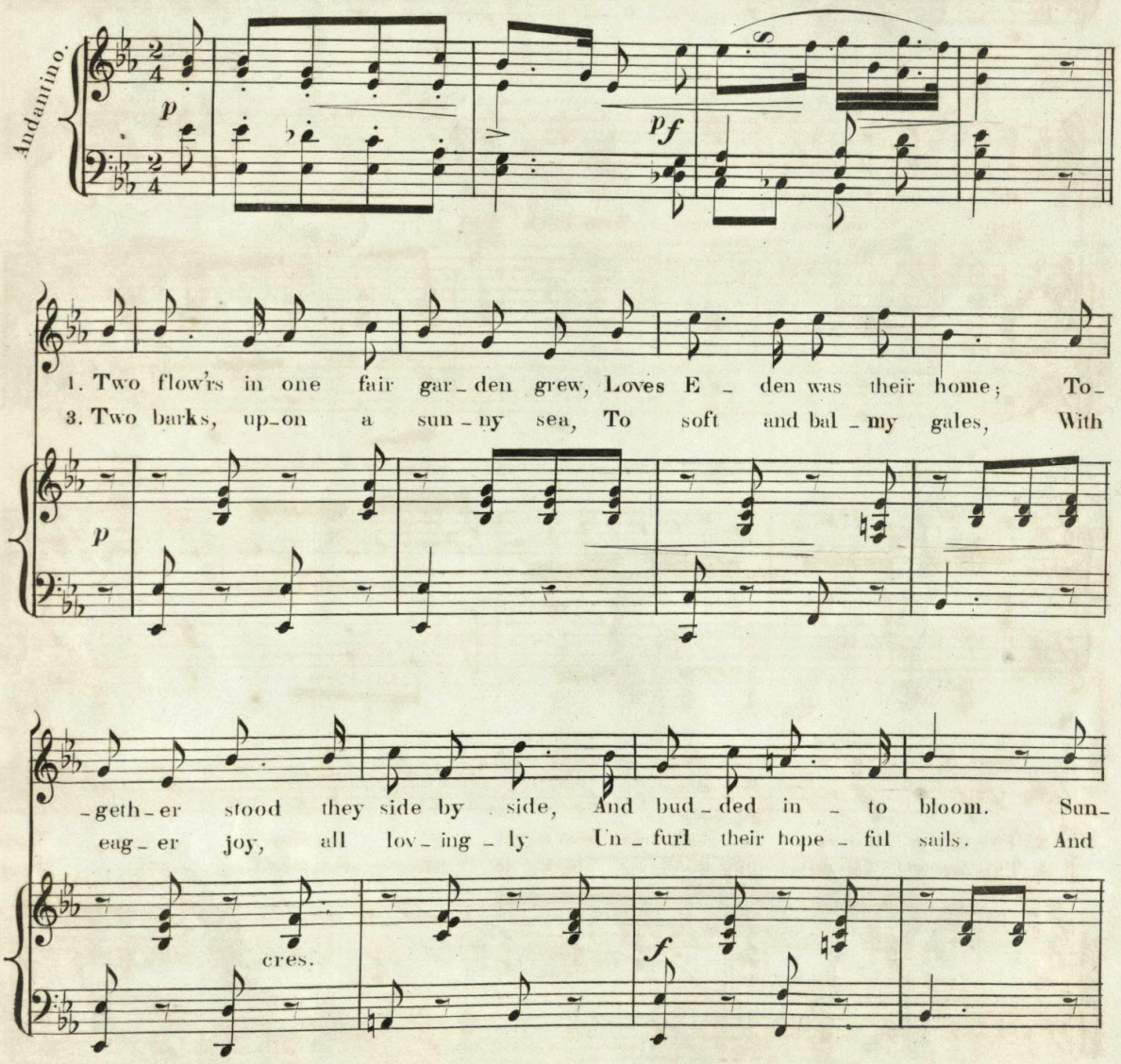
PH. P. WERLEIN N. Orleans.

TWO FLOWERS IN ONE FAIR GARDEN GREW

BALLAD

Poetry by Mrs. Jane Maria Mead.

Music by F.W. Smith.



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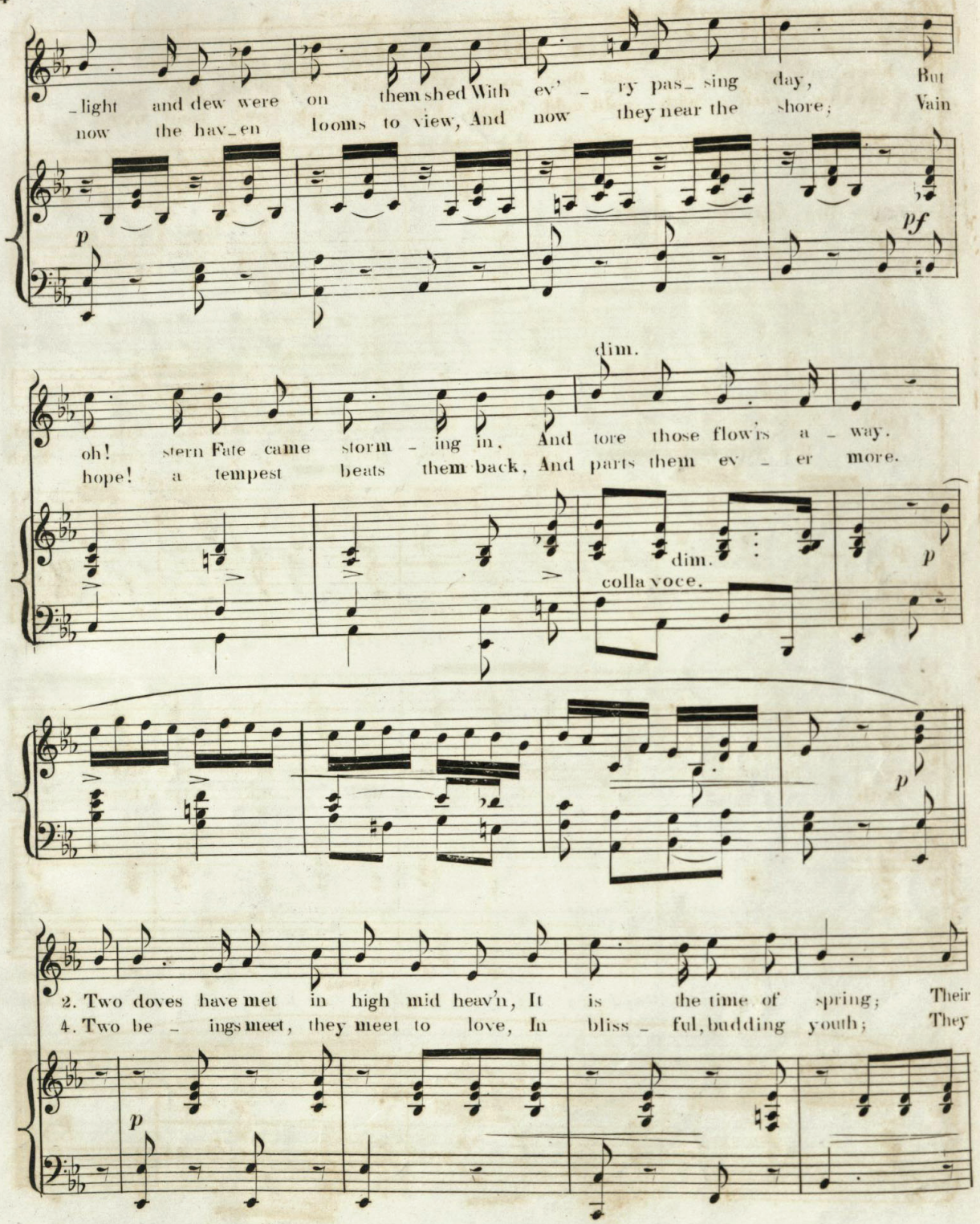
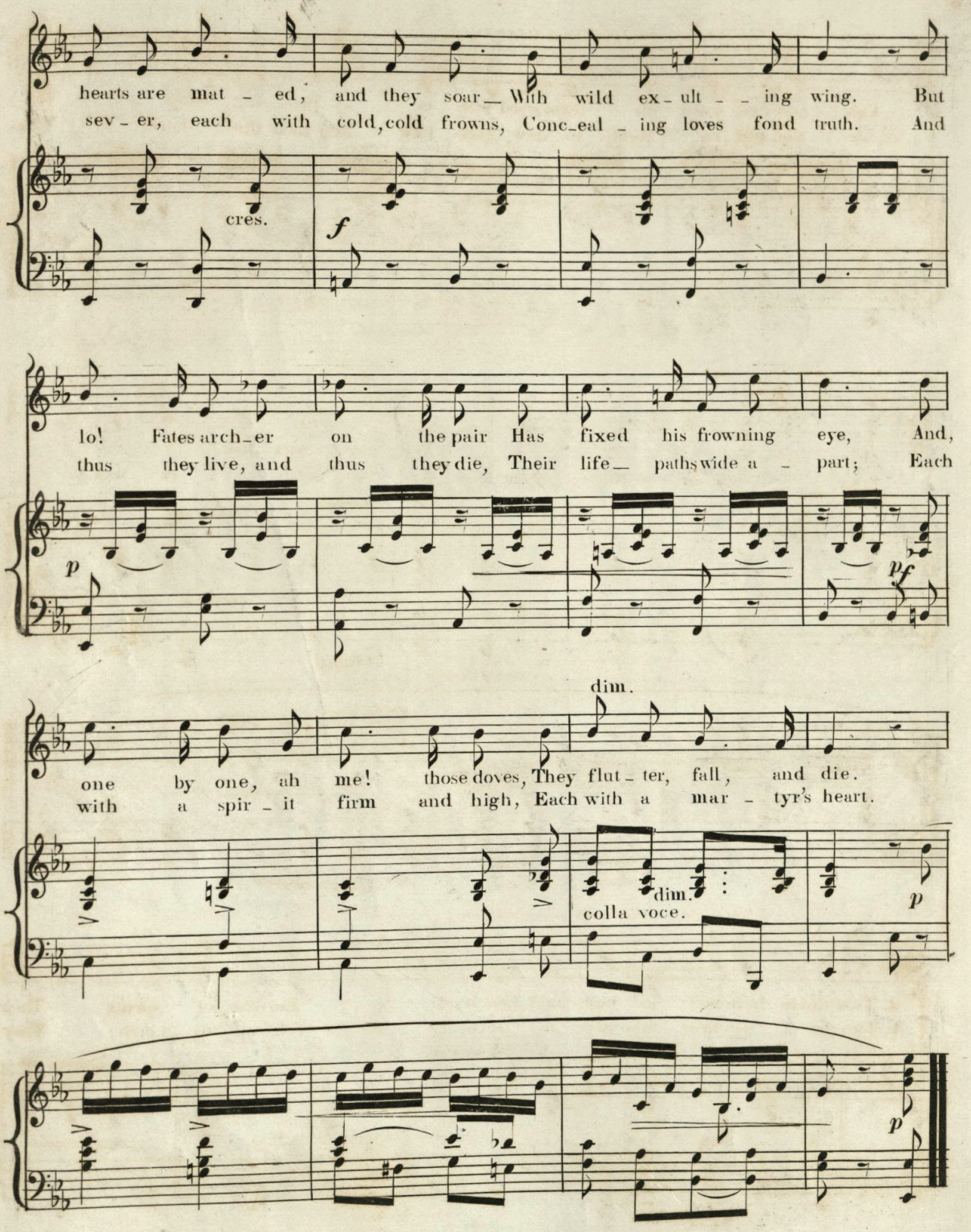
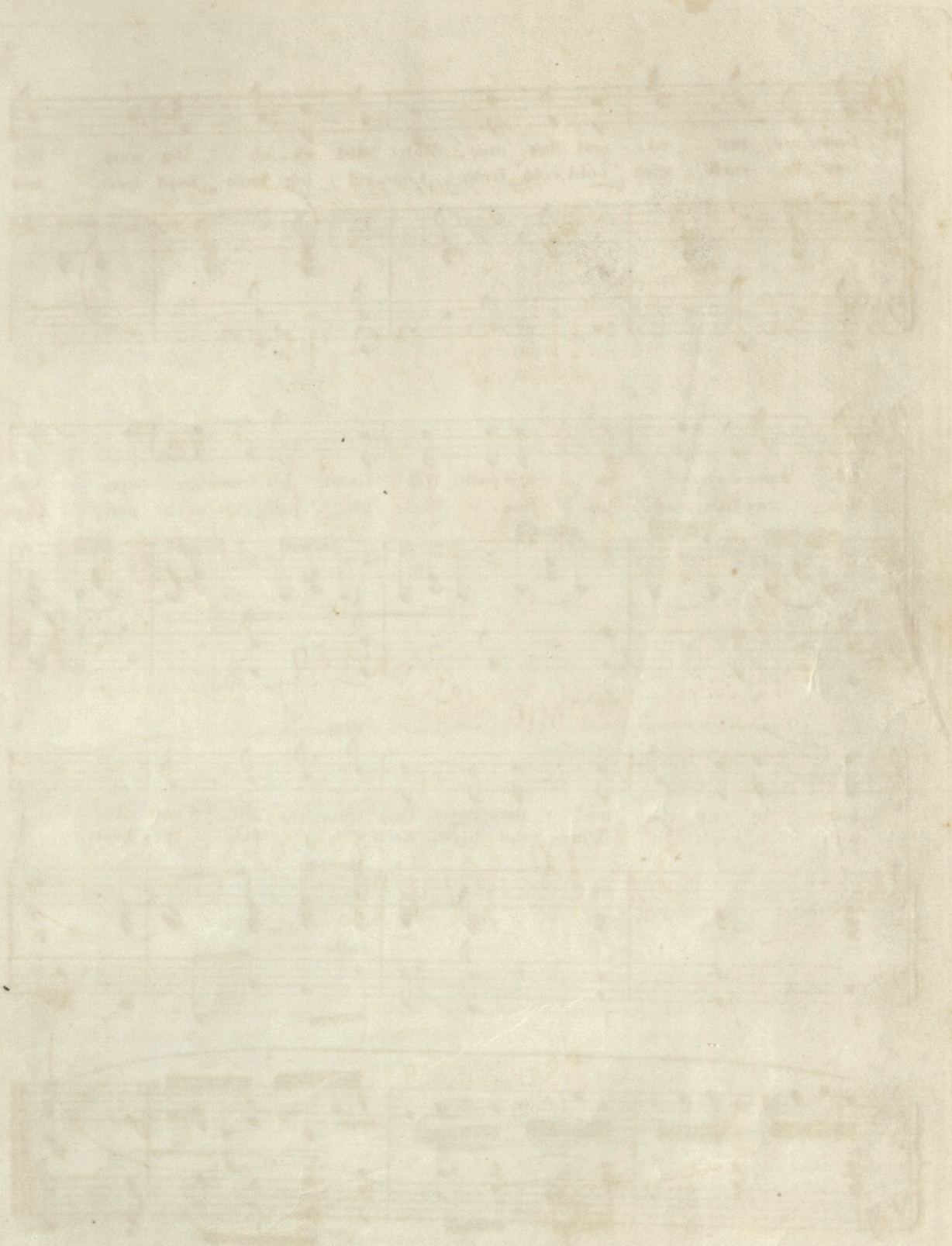

light and dew were on them shed With ev' - ry pas sing day, But
now the hav_en looms to view, And now they near the shore; Vain
p
pf
dim.
oh! stern Fate came storm - ing in, And tore those flow'rs a - way.
hope! a tempest beats them back, And parts them ev - er more.
dim.
colla voce.
p
p
2. Two doves have met in high mid heav'n, It is the time of spring; Their
4. Two be - ings meet, they meet to love, In bliss - ful, budding youth; They
p


hearts are mat - ed, and they soar With wild ex - ult - ing wing. But
sev - er, each with cold, cold frowns, Conc-eal - ing loves fond truth. And
cres.
f
lo! Fates arch-er on the pair Has fixed his frowning eye, And,
thus they live, and thus they die, Their life- paths wide a - part; Each
p
pf
dim.
one by one, ah me! those doves, They flut - ter, fall, and die.
with a spir - it firm and high, Each with a mar - tyr's heart.
dim.
colla voce.
p
p



Dedicated
TO E. F. DIXEY ESQ.

HE'S GONE
To the Arms of Abraham.

COMIC WAR BALLAD

BY

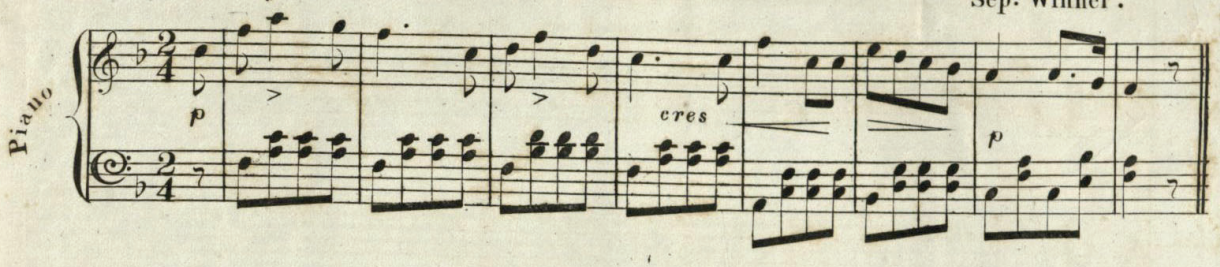
SEP. WINNER.

Geo. F. Swain.

PHILADELPHIA
Published by SEP. WINNER 933 Spring Garden St.

THE ARMS OF ABRAHAM.

Comic Ballad by Sep. Winner.



1. My true love is a soldier In the ar_my now to day, It was the cru_el war that made him Have to go a_way, The "draft" it was that took him, And it was a "heavy blow," It took him for a Conscript but he did_'nt want to go.
2. He tried to be ex_empted, A red head was his plea, It was the same as being lame, In hol_low tones said he, The surgeon "could'nt see it"_ He said it was "no go," But many say he might have pass'd, A green back did he show.

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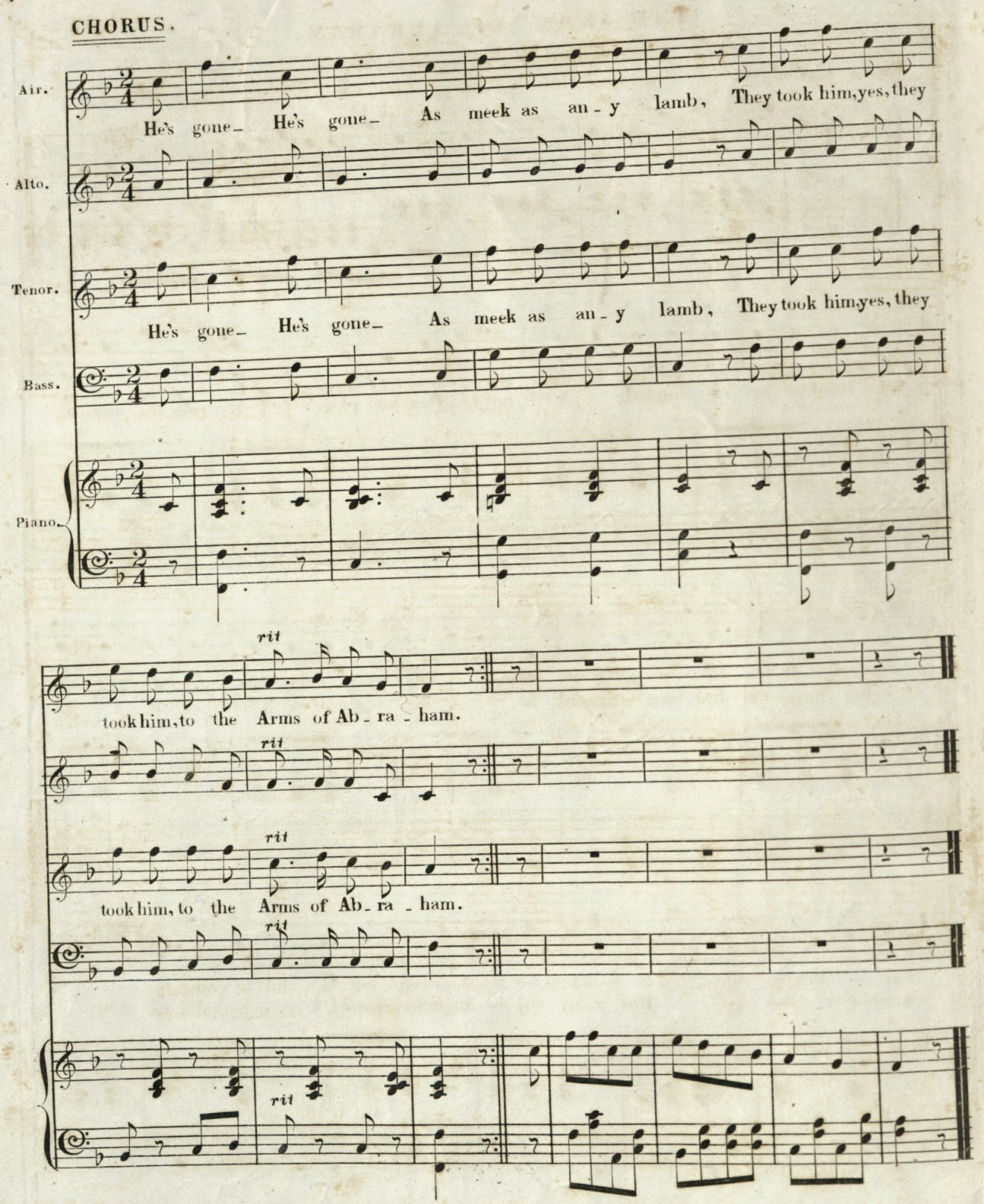
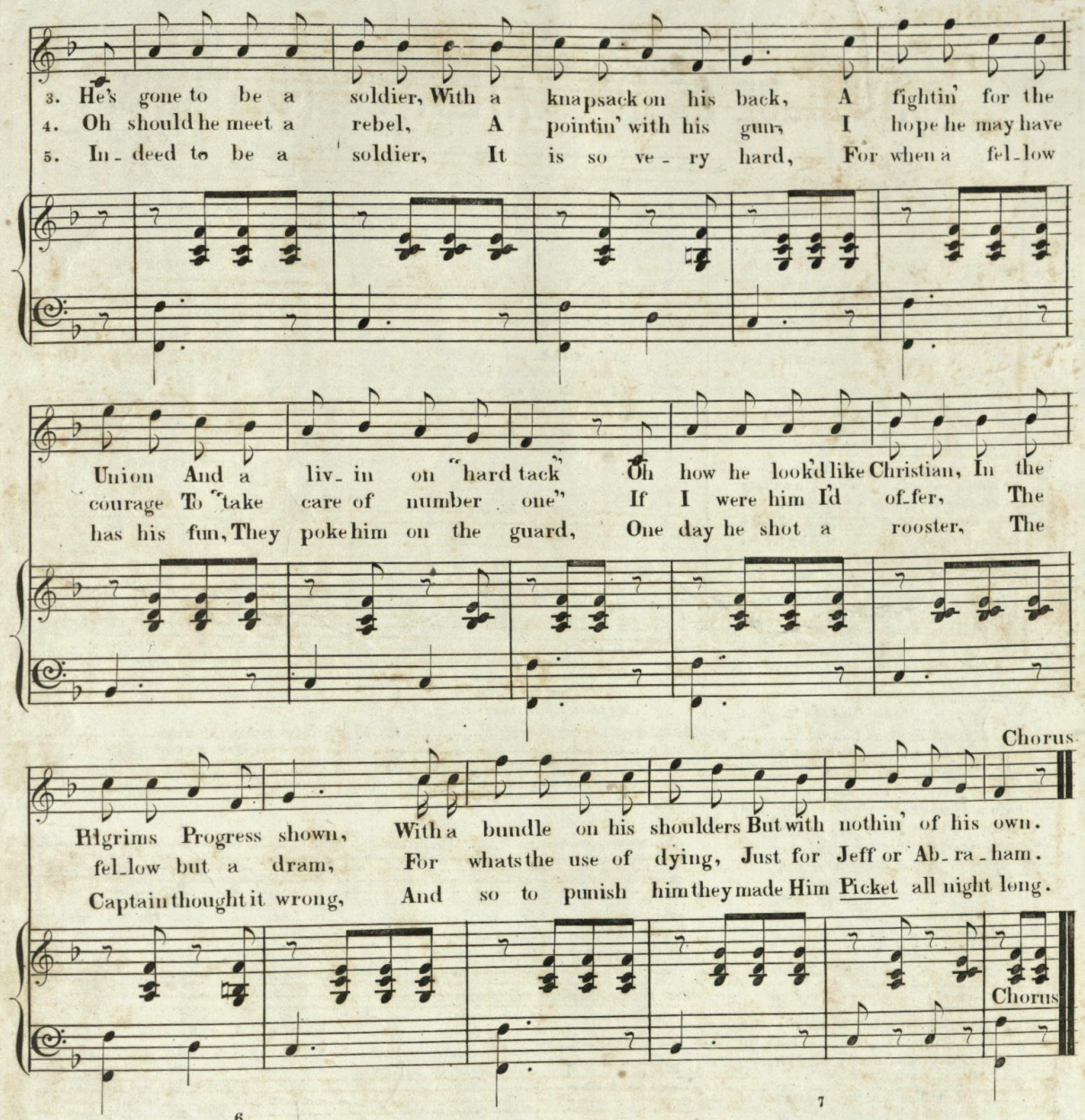
CHORUS.


Air.
He's gone_ He's gone_ As meek as an_y lamb, They took him, yes, they
Alto.
Tenor.
He's gone_ He's gone_ As meek as an_y lamb, They took him, yes, they
Bass.
Piano.
rit
took him, to the Arms of Ab_ra_ham.
rit
took him, to the Arms of Ab_ra_ham.
rit
rit



6

I hav'nt got a lover now
I hav'nt got a beaux,
They took him as a raw recruit
But mustered him I know;
He's nothing but a private,
And not for war inclined,
Although a hard old nut to crack,
A Colnel you might find.
Chorus.

7

My true love is a soldier,
Upon the battle ground,
And if he ever should be lost
I hope he may be found,
If he should fall a fightin',
Upon the battle plain
I hope some other chap may come
An pick him up again.
Chorus.

CATALOGUE OF THE LATEST PUBLICATIONS.

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Yes! I would the War were Over 25

Song and Chorus, by Alice Hawthorne.

The immense sale of this answer to the popular song "When this Cruel War is Over" is enough to recommend it without further notice. It has been sung nightly at the Eureka Theatre, in San Francisco, by the popular vocalist Sig. Abecco, amid unbounded applause. The sentiment is good, and the melody beautiful.

CHORUS.—Yes! I would the war were over,
Would the cruel work were done,
With our country reunited,
And the many States in one.

Maryland, my Maryland..... 25

With *Union words*. Arranged in an easy and effective manner by Sep. Winner.

The sixtieth thousand of this pleasing song just issued. This edition is by far the best published, being arranged in a very showy style, and not difficult.

Ten hundred thousand, brave and free,
Maryland, my Maryland,
Are ready now to strike with thee,
Maryland, my Maryland.
A million more still yet agree
To help thee hold thy liberty;
For thou shalt ever, ever be
Maryland, *our* Maryland.

Isabel, Lost Isabel!..... 30

Or, the new "Remember Me." Sentimental Ballad, by Sep. Winner.

The subject of this charming song is from the world-renowned story of EAST LYNNE. The melody is very sweet and musical, of a classic order, intended for a *good singer*.

My thoughts still follow after thee,
And wander here and there,
Like thistle-down in autumn days
Upon the chilly air.
Since thou art gone, fair Isabel,
Whate'er thy dreams may be,
Are there not hours in which again
Thou must remember me,
Isabel, lost Isabel?

Her Bright Smile Haunts me still..... 25

New edition; one sharp; easy arrangement. By Sep. Winner.

This beautiful song in the original key of A♭ (four flats) being rather high in pitch for an ordinary voice, and quite difficult to execute, finds a much more extensive sale in the present form.

cts.

He's gone to the Arms of Abraham..... 25

Comic war ballad, with chorus, by Sep. Winner.

A pretty tune, with machine poetry. The melody is stolen from "Secesh," being a version of the "Bonnie Blue Flag."

My true love is a soldier,
Upon the battle-ground,
And if he ever should be *lost*,
I hope he may be *found*.

The *draft* it was that took him,
And it was a *heavy blow*;
It took him for a Conscript,
But he didn't want to go.

CHORUS.—He's gone—he's gone—
As meek as any lamb;
They took him, yes, they took him
To the arms of Abraham.

Parting Whispers. (VOCAL DUETT.).. 30

This beautiful song is by Alice Hawthorne. The melody is very sweet and pathetic, and has a touching effect when sung by well-blending voices.

Farewell, farewell, farewell, farewell!
'Tis sad, 'tis sad to sever:
My parting whisper is to thee,
My heart is with thee ever.

Battle of Gettysburg..... 50

By J. C. Beckel. A descriptive production of the best class, introducing many new and original effects; moderately difficult.

The advance of the armies, followed by the tremendous firing of the rebels, answered by the Union forces, is faithfully portrayed; and the grand combined attack of the whole army under General Meade is very effective; the whole concluding with the cry of "Victory!" mingled with the strains of the ever-glorious Star-Spangled Banner, producing a brilliant and happy termination.

Our Sweethearts at Home..... 30

Song and chorus, by Sep. Winner.

A pleasing and cheerful ballad, in the popular vein. A song for the family circle. The melody is lively, and arranged in an easy and flowing style.

CHORUS.

Our sweethearts at home, be we ever so far,
Live still in our hearts, wherever we are;
Away, far away, though wildly we roam,
We dream, ever dream, of our sweethearts at home.

cts.

Banner March..... 25

This March, by Sep. Winner, introduces the popular melody of "The Captain with his Whiskers:" it is very pretty, quite easy, and immensely popular.

Danish Dance..... 25

By Sep. Winner. New arrangement of this renowned polka-waltz, as used by the Philadelphia and New York bands.

Bluebird Echo Polka..... 30

By Mrs. Mary Morrison.

A sprightly and cheerful piece, amusing as well as instructive; altogether, a good parlor pastime.

Picnic Waltz..... 15

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Easy teaching piece, suitable for a pupil in second quarter: pretty melody, in three-four time.

Surrender of Vicksburg March.. 25

By Mrs. Mary Morrison.

A brilliant and effective composition, of the popular cast, with a beautiful cross-hand movement and very attractive melody.

Nettle Schottische..... 25

By Prof. J. E. Kochersperger.

A good and graceful melody, in a sound and correct style, with an easy bass. Recommended for ordinary performers.

Comet Waltz..... 30

A first-class composition, by Sep. Winner, in the composer's own familiar style,—one of those peculiar melodies that make a permanent impression upon the mind and which we sing at times unconsciously.

Flash Schottische..... 30

By Sep. Winner.

A brilliant composition, light and showy, not very difficult, but excellent for practice, to attain a fearless and graceful execution.

Home Polacca Quadrilles..... 30

By Wm. Coleman.

A pretty collection of melodies, introducing "Sweet Home" as the grand finale. Each figure of this celebrated dance is given in full with the music.

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THE BONNY FREE FLAG

MAJ. GENL JNO. A. LOGAN.

FORT HILL, VICKSBURG.

Dedicated to

MAJ. GENL JNO. A. LOGAN

by a Member of his Staff,

MUSIC arranged by Professor **B. A. WHAPLES.**

ST LOUIS.

Published by **Endres & Compton**, 52 Fourth St

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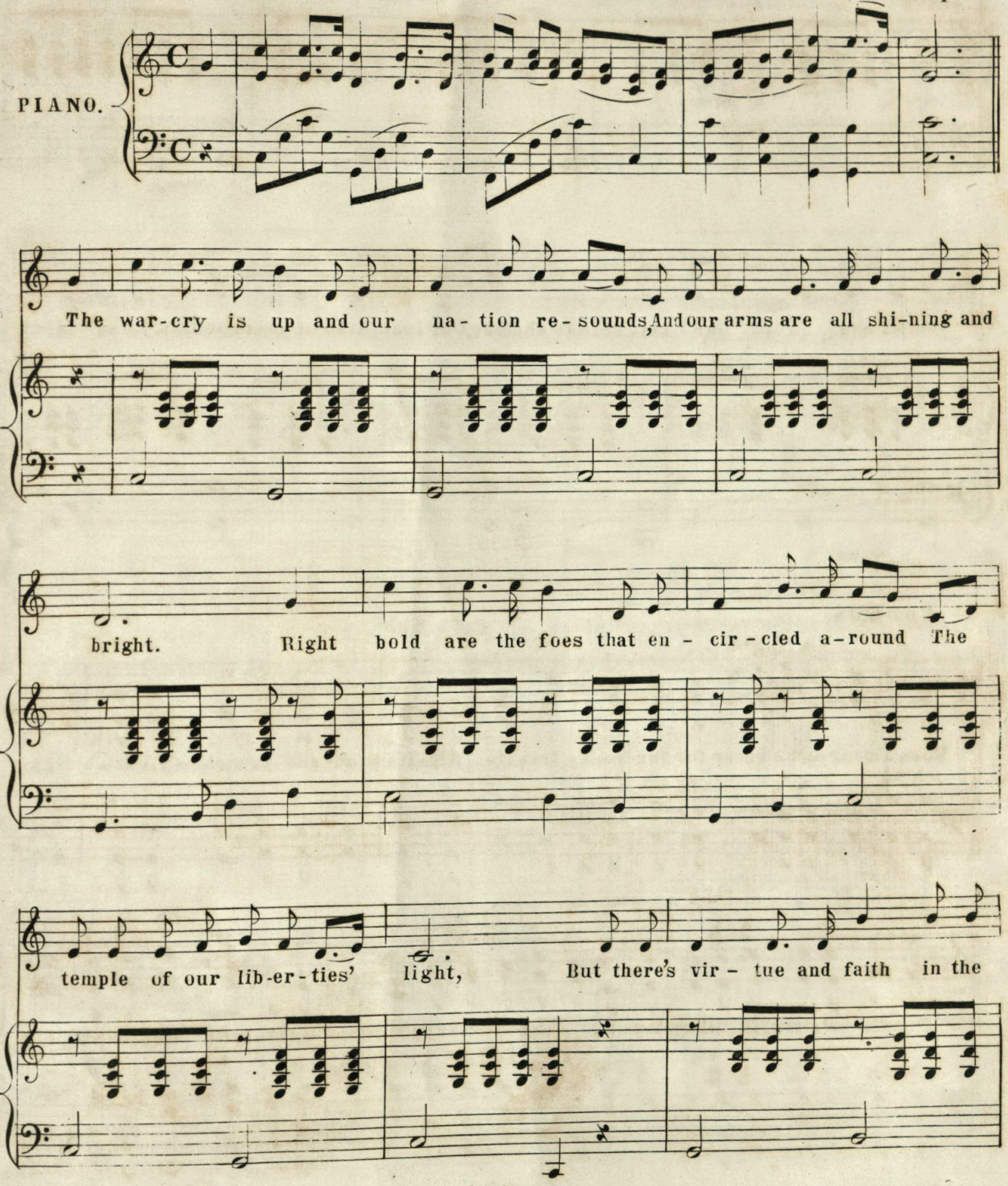
THE BONNY FREE FLAG.

Dedicated to Maj: Gen: John A. Logan
by a Member of his Staff.

Arranged by
B. A. Whaples.



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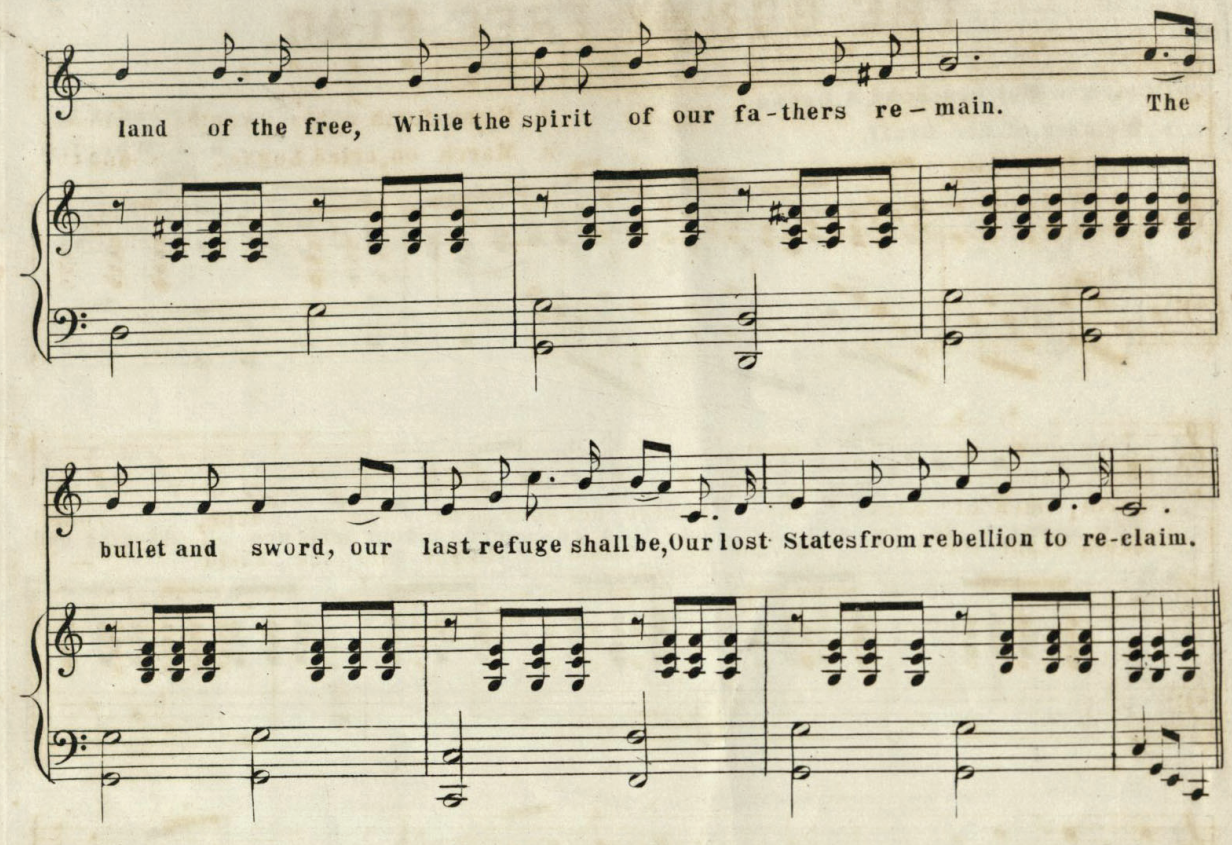
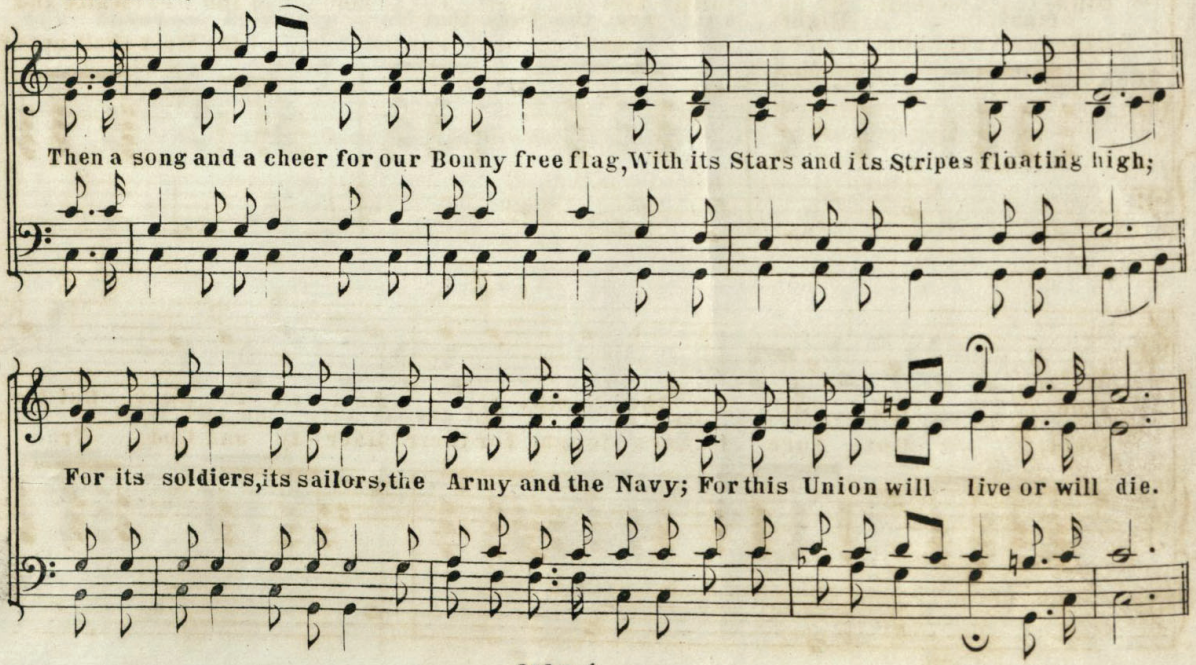
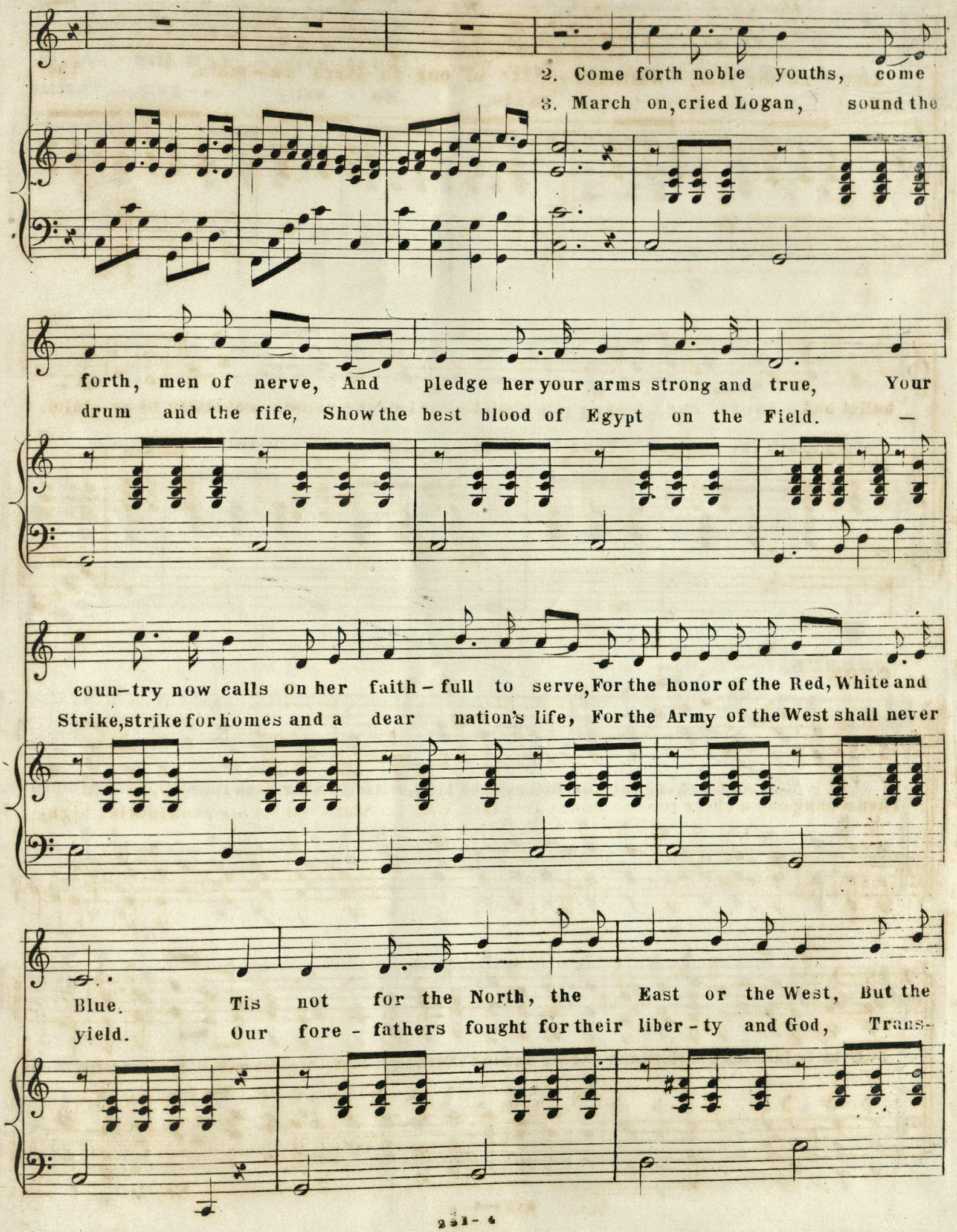
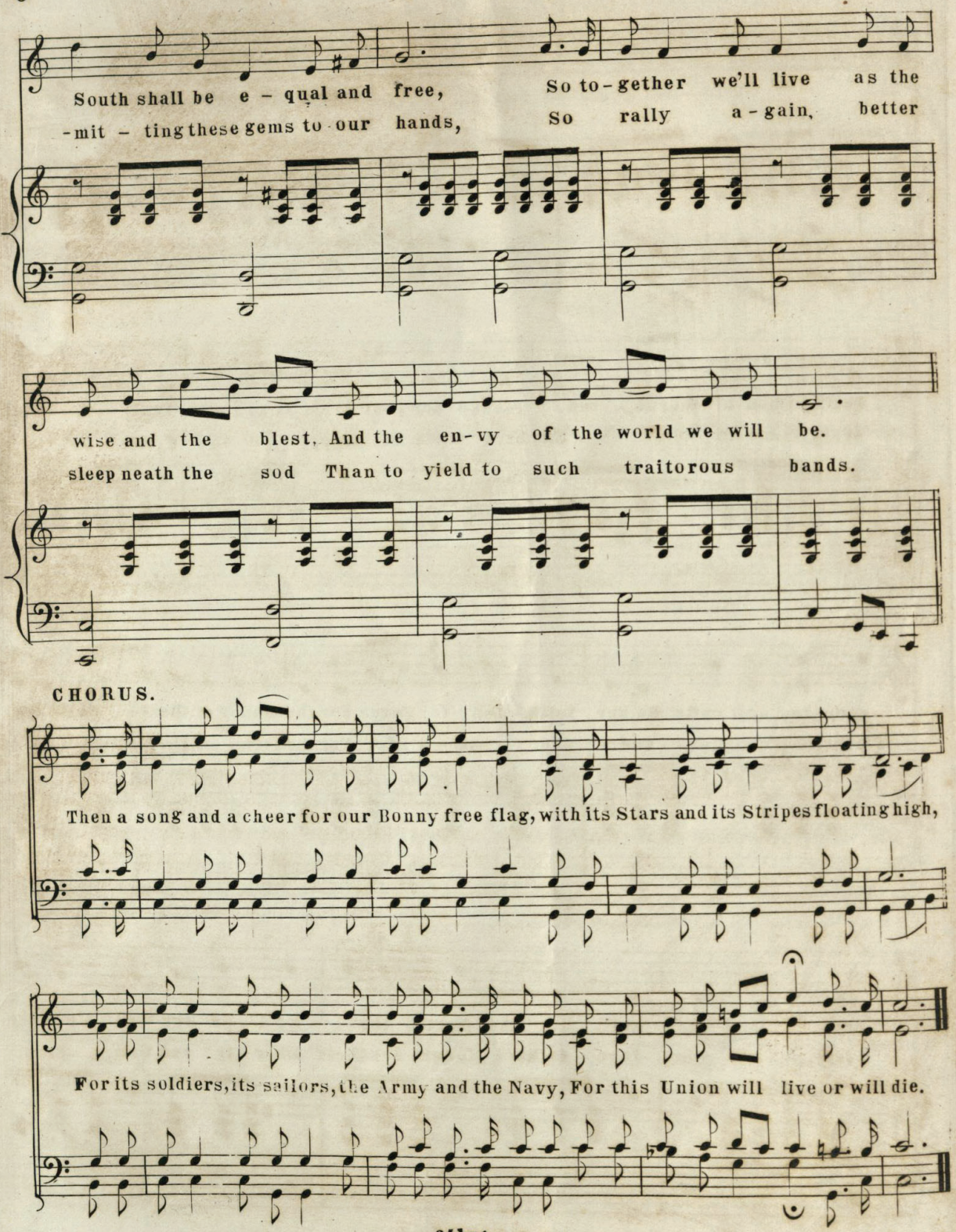

land of the free, While the spirit of our fa-thers re-main. The
bullet and sword, our last refuge shall be, Our lost States from rebellion to re-claim.

CHORUS.


Then a song and a cheer for our Bonny free flag, With its Stars and its Stripes floating high;
For its soldiers, its sailors, the Army and the Navy; For this Union will live or will die.


2. Come forth noble youths, come
3. March on, cried Logan, sound the
forth, men of nerve, And pledge her your arms strong and true, Your
drum and the fife, Show the best blood of Egypt on the Field. —
coun-try now calls on her faith-full to serve, For the honor of the Red, White and
Strike, strike for homes and a dear nation's life, For the Army of the West shall never
Blue. Tis not for the North, the East or the West, But the
yield. Our fore-fathers fought for their liber-ty and God, Trans-


South shall be e - qual and free, So to-gether we'll live as the
-mit - ting these gems to our hands, So rally a-gain, better
wise and the blest, And the en-vy of the world we will be.
sleep neath the sod Than to yield to such traitorous bands.
CHORUS.
Then a song and a cheer for our Bonny free flag, with its Stars and its Stripes floating high,
For its soldiers, its sailors, the Army and the Navy, For this Union will live or will die.

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Words and Music by J. B. MURPHY.

"Backward turning, my heart is yearning for the love I thought was mine alone,
Deep as ocean, my soul's commotion, dreaming of those happy moments flown.
Form endearing, words so cheering, all my passion's hope was centered there,
False and fleeting, the tender greeting, from the lips as false as form was fair."

This charming song is rapidly becoming one of the greatest favorites of the day, being easy and pleasing, and within the compass of any ordinary voice.

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Words and Music by J. B. MURPHY.

"Oh! whar will I go if this war breaks the country up,
And the darkies have to scatter around,
Dis dam Bobolition, 'Mancipation and Secession,
Am goin' to run de nigger in the ground.
De Bobolition here, de Secession dar,
And neither one nor t'other of 'em right,
But one says dis, de oder says dat,
And day bofe got de country in a fight.
But what can a poor nigger do?"

A genuine negro song, both in words and music, and has already obtained an immense popularity.

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Song and Chorus by Jo. EMMETT.

"They tell me she has gone away, in distant climes to dwell,
And pledged an everlasting troth to one she loved so well;
But if she loves as I still love, she will return again;
She was my first and only love, and Mary is her name."

A pleasing, easy song, and a great favorite with the musical public, several thousands having already been published.

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THE SUNSHINE OF THE HEART.

Romanza by FILIPPO PASARELLI.

"I'm musing on the happy past, the springtime of my life,
When every tone of wind and wave with melody was rife,
When all youth's hopes and promises, the rainbows of my skies,
Danced forth in fairy visions before my wandering eyes,
Oh! for the bright and gladsome hours, when like a wandering stream,
My spirits caught from earth and sky the lights of every beam,
When if into my laughing eye a tear-drop chanced to start,
'Twas banished in a moment by the sunshine of the heart."

A very brilliant and showy production, of moderate difficulty.

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THERE IS ONE THAT LOVES THEE STILL.

Song by FRANCIS WOOLCOTT.

"When thou art sad and weary, 'gainst the selfish crowd to cope,
Thy heart is lone and dreary, runs the glimm'ring lamp of hope;
When the year seems all December, and life's cup with sorrows fill,
O, remember, then remember, there is one that loves thee still."

One of the very best songs of this popular composer. It should be found upon every piano.

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WOMAN TO THE RESCUE.

Words by Col. E. H. E. JAMESON. Music by G. BAUMHAUER.

"While manly hearts and strong right arms fight for our country's flag and laws,
While patriot blood, like water, flows from brothers' veins to aid our cause,
Shall woman sit, with folded hands, and in the strife find naught to do?
Is there no work for loyal bands of sisters, wives, and mothers, too?"

A noble production, both in words and music, which will surely find a hearty response in the hearts of thousands of our patriotic countrywomen.

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DAT'S MY PHILOSOPHY.

Words and Music by EDWARD BERRY.

"Oh, I should like to see the white folks make their quarrels up,
And let the niggers be; for slave or free,
A nigger will be a nigger.
Dat's my philosophy."

A most excellent and characteristic example of negro logic, arranged to a true Ethiopian melody. It is having a great run. Several editions have already been issued.

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RIDIN' IN A RAILROAD KEER.

Written and composed by W. J. FLORENCE.

"Suke Sattinet was a comely gal and loved her parents dear,
'Till she met Slim Jim, the miller's son, a ridin' in a railroad keer,
Slim Jim's dad's house was top of the hill,
Suke Sattinet she lived near,
'Twas going to the mill she met Slim Jim,
A ridin' in a railroad keer."

One of the best of the celebrated songs of the FLORENCES. Sung by Mrs. FLORENCE in the principal theaters of Europe and America. Embellished with a fine lithographic title.

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ROSA MILLER.

A beautiful Ballad by BAUMHAUER.

"The blue bird sang in the old thorn tree,
And the robin's voice was heard in glee,
The swallow skimm'd o'er the water bright,
And the sparrow chirp'd in gay delight;
But a voice I heard was far more sweet
Than the birds that came the spring to greet.
'Twas the voice of Rosa Miller—of blue-ey'd Rosa Miller—
I would that I could tell her I long with her to meet."

A ballad of great merit. The name of the composer is sufficient to recommend it. Beautifully illustrated, with a likeness of ROSA.

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THE COTTAGE BY THE MILL:

—OR,—

DO YOU KNOW! DO YOU KNOW!!

Words by FANNIE BRUCE STEVENS. Music by FRANCIS WOOLCOTT.

"Do you know a little cottage by the old stone mill,
Over which red roses clamber, at their own wild will?
Growing fresher from each rain-fall, redder from each sunbeam's glow.
'Tis a tiny, cozy cottage, do you know? do you know?
Do you know a youthful maiden, with a lovely tell-tale face,
With a foot of airy fleetness and a form of Peri grace,
And whose golden tresses flutter o'er a heart of purest snow?
She's a bonny, blithsome maiden, do you know? do you know?"

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Piano 4

Guitar 3½

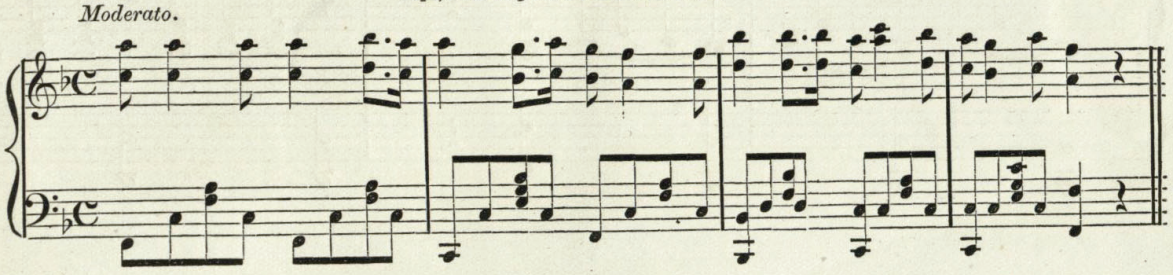
PAPA, COME HELP ME ACROSS THE DARK RIVER.

SONG AND CHORUS.

Words by GEO. COOPER. *Music by GEO. W. PERSLEY.*

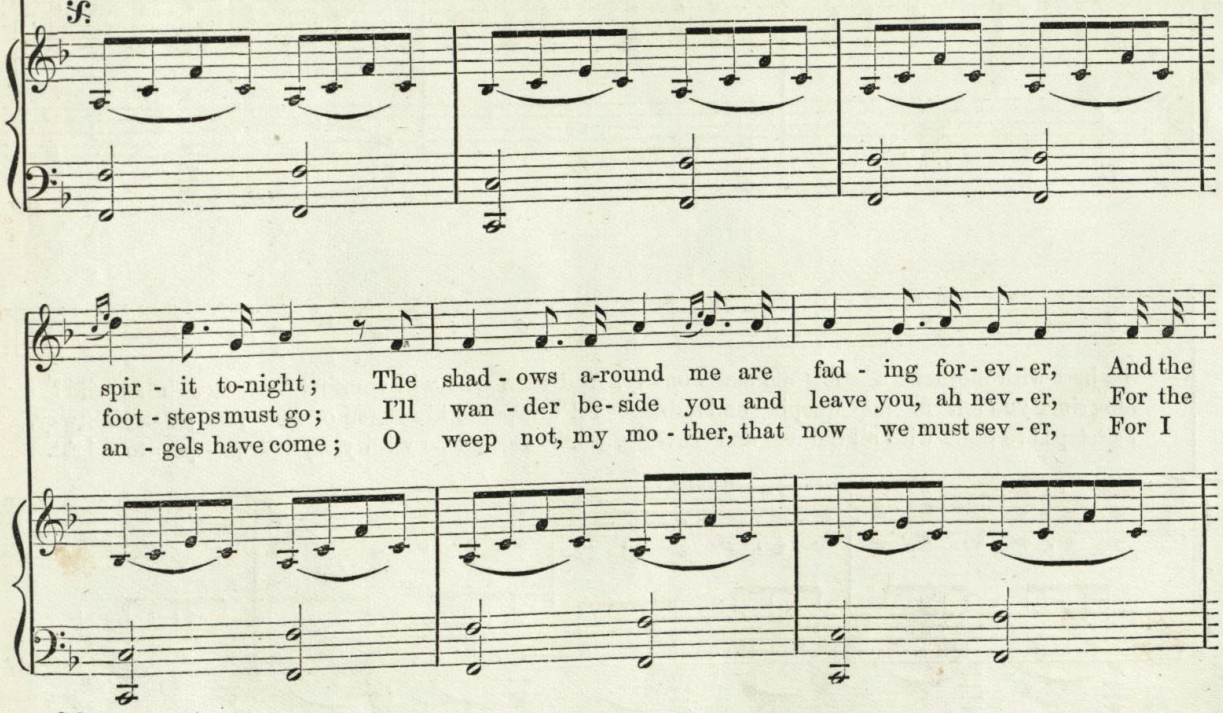
INCIDENT.—A little girl lay dying; her father had already gone to the better land; and, as her breath grew fainter and fainter, she murmured "Papa, come help me across the dark river."

Moderato.



Tenderly.

1. Pa - pa, come help me a - cross the dark riv - er, Voic - es are call - ing my spir - it to-night; The shad - ows a-round me are fad - ing for - ev - er, And the
2. Pa - pa, come help me a - cross the dark riv - er, Lead me the way that my foot - steps must go; I'll wan - der be - side you and leave you, ah nev - er, For the
3. Pa - pa, come help me a - cross the dark riv - er, Faint is my breath, and the an - gels have come; O weep not, my mo - ther, that now we must sev - er, For I



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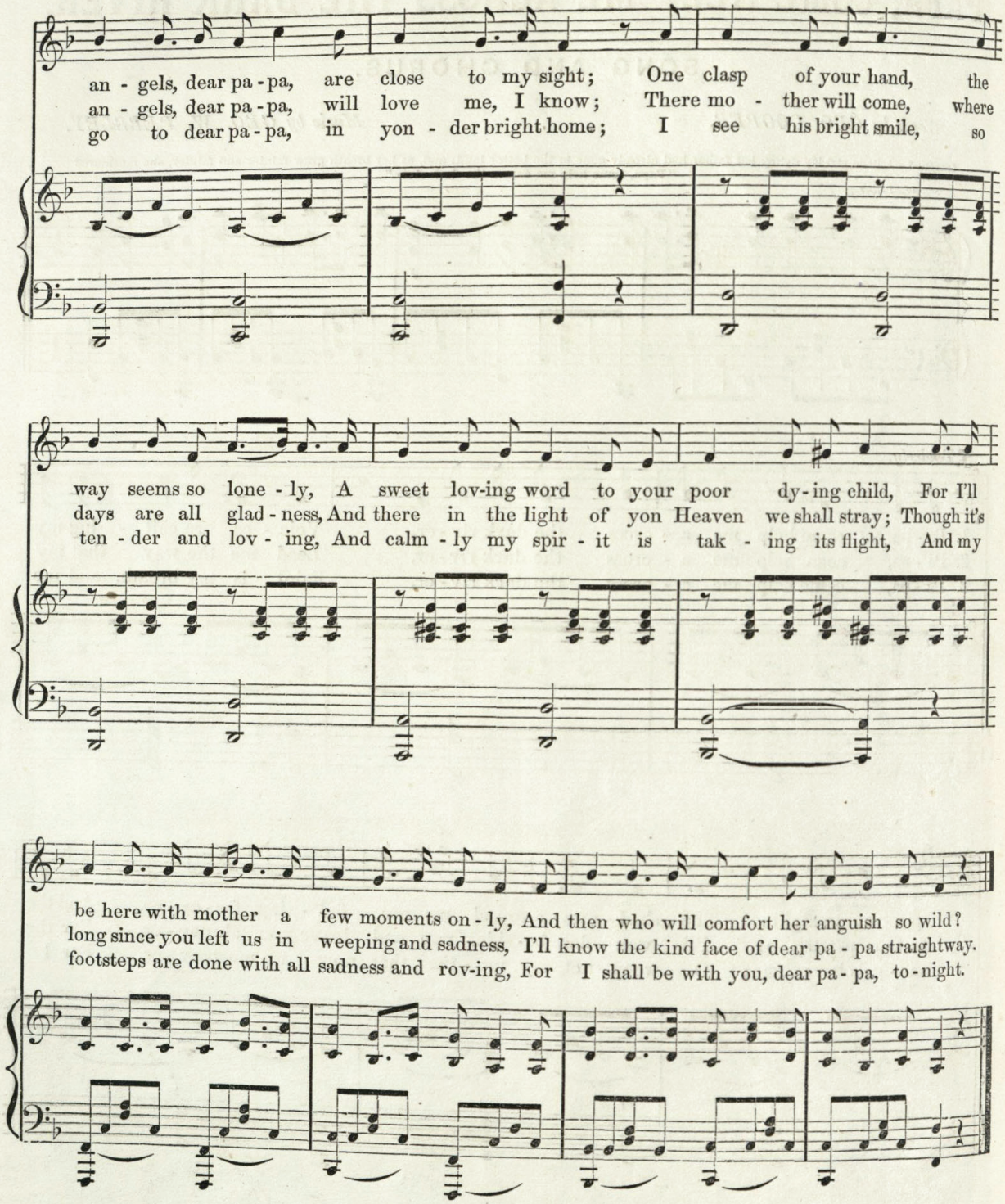
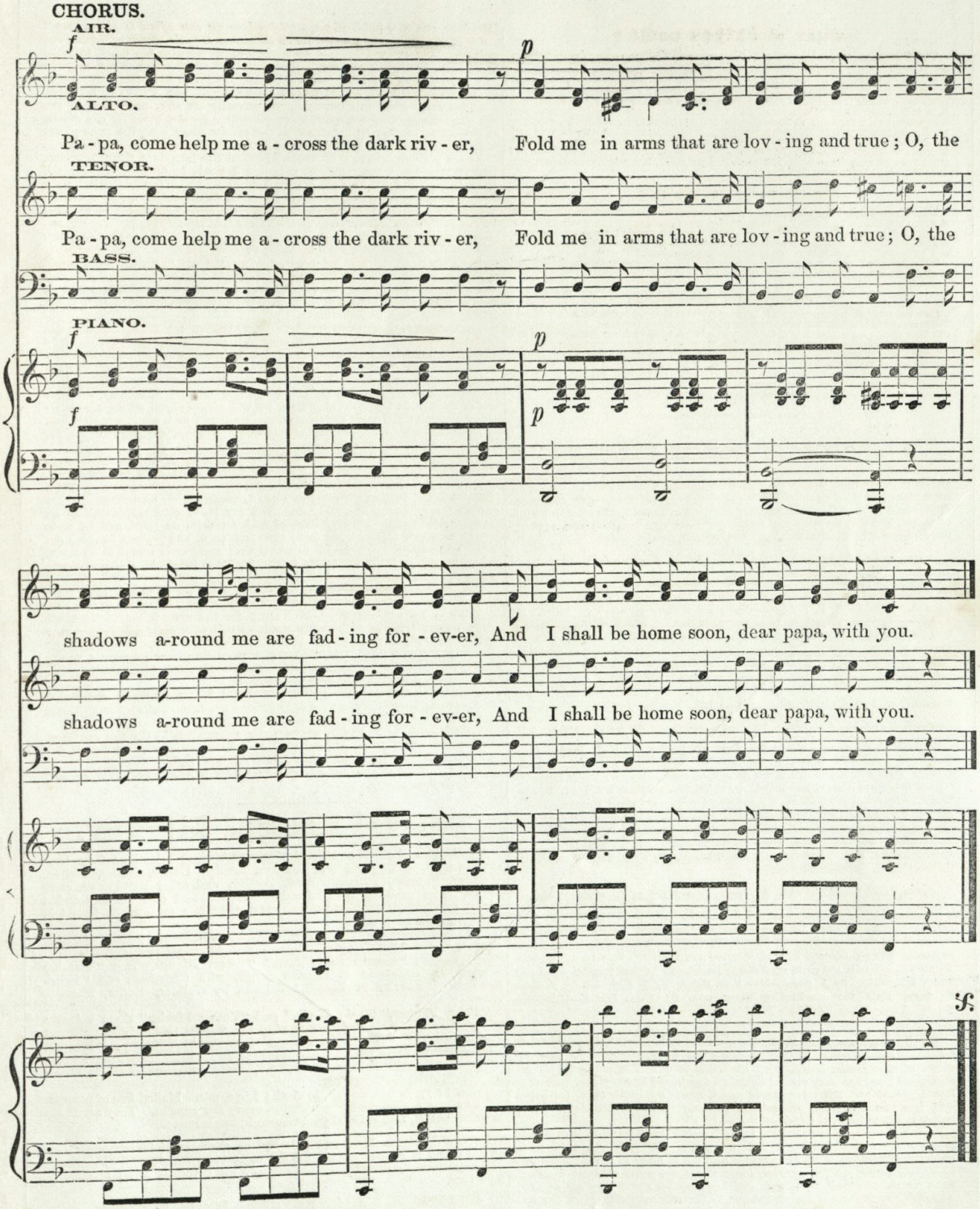

an - gels, dear pa - pa, are close to my sight; One clasp of your hand, the
an - gels, dear pa - pa, will love me, I know; There mo - ther will come, where
go to dear pa - pa, in yon - der bright home; I see his bright smile, so
way seems so lone - ly, A sweet lov-ing word to your poor dy - ing child, For I'll
days are all glad - ness, And there in the light of yon Heaven we shall stray; Though it's
ten - der and lov - ing, And calm - ly my spir - it is tak - ing its flight, And my
be here with mother a few moments on - ly, And then who will comfort her anguish so wild?
long since you left us in weeping and sadness, I'll know the kind face of dear pa - pa straightway.
footsteps are done with all sadness and rov-ing, For I shall be with you, dear pa - pa, to - night.

CHORUS.


AIR.
ALTO.
Pa - pa, come help me a - cross the dark riv - er, Fold me in arms that are lov - ing and true; O, the
TENOR.
Pa - pa, come help me a - cross the dark riv - er, Fold me in arms that are lov - ing and true; O, the
BASS.
PIANO.
shadows a-round me are fad - ing for - ev-er, And I shall be home soon, dear papa, with you.
shadows a-round me are fad - ing for - ev-er, And I shall be home soon, dear papa, with you.

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---

WE give the contents of January, February, and March numbers of PETERS' MUSICAL MONTHLY, and a glance at the authors will show the superior quality of the music we furnish our subscribers. In fact, the names of all the leading Song and Instrumental writers will be found as contributors to what may be safely called *the cheapest music ever published.* It will also be seen that each number contains from twelve to sixteen pieces of music, and that we are really furnishing from one hundred and seventy to two hundred pieces of music, to every yearly subscriber—

Contents of No. 41—Price, 30 cents, (worth $4.50 in sheet form.)

Kiss me good-night, Mamma. Song and Chorus. By Will S. Hays.—Stay home with me to-night, Tom. Song and Chorus. By Henry Tucker.—Judge not; there's pardon for us all. Sacred Song. By J. S. Cox.—You could not help but love her. Ballad. By A. Adam.—Father is dead, and Mother's so poor. Ballad. By Charles E. Pratt.—Darling little Belle. Chorus. By Frank Tully.—The Lord my pasture shall prepare. Solo and Quartet, from Mozart.—While with ceaseless course the Sun, etc. Sacred Quartet. By Concone.—Defend the Rhine Male Quartet. By Wilhelm.—The Departure. By William Dressler.—Wedding Bells Polka. By Julius Becht.—Little Romp Quickstep. By J. Harmistoun.—The Gay Cavalier Schottische. By Arnot Prêvot.—May-Day, or new Picnic Polka. By T. La Hache.—Love by moonlight. Caprice. By Charles Kinkel.

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Gently, Lord, oh! gently lead us. Solo, Duet, and Chorus. By H. P. Danks.—Sleep sweetly, love, and well. Ballad. By J. Haydn Waud.—Riding in a Sleigh. Song and Chorus. By Will S. Hays.—Safe in the Ark. Song and Chorus. By Henry Tucker.—'Tis sad to love and then to lose. Ballad. By C. Templeton.—Sweet and Low. Lullaby. By J. Barnby.—Song of the Mites. Sunday-School Song. By William Dressler.—Hail to the Lord's Anointed. Hymn by Mendelssohn.—Saviour, when in dust, to Thee. Sacred Quartet, from Abt.—Come, ye disconsolate. Solo and Chorus. By William Dressler.—Sparkling Mazurka. By J. Harmistoun.—Canary Schottische. By Julius Becht.—Seaside Waltz. By C. Kinkel. Vive la France! Grand March. By W. D. Raphaelson.—Dashing Spray Polka. By Charles Kinkel.

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As we publish PETERS' MUSICAL MONTHLY to introduce the music each number contains, it can readily be seen that it would be throwing away paper and printing, *and defeating our own ends,* to give a poor piece of music. Such a piece would never create a demand for itself in sheet form, and therefore not pay us. It is for this reason that we are *so very particular* as to what we put in PETERS' MUSICAL MONTHLY, and it is for this reason that we employ no one to write for our magazine. On the contrary, we try over our monthly issues, and pick out a dozen or so from one or two hundred pieces, such as we think, in our judgment, are most likely to please the general public; we put them in the MONTHLY, and scatter them broadcast over the land for our subscribers to sing and play to their friends. The music being good, their friends like it, and *buy it in sheet form,* at from thirty to sixty cents apiece, which gives us *our returns.*

SOME TWENTY THOUSAND WELL-TO-DO FAMILIES are taking advantage of our magazine to lay in a bountiful supply of new music, and we should be pleased to add as many more names to our list, at the same rates; once fifty thousand names on our list, and we shall begin to think it time to *close our books to new-comers at any such prices,* as there must be a limit to *this almost free gift of music,* or we would in the end defeat our own object, namely, the after sale of the music. In the mean time, we will gladly enroll all the names we can, and would call your attention to our cash and club rates, whereby you may materially lessen your own subscription. Remember! three copies for nine dollars, and one free to the getter-up of the club.

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WORDS AND MUSIC BY

GEORGE F. ROOT.

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THE BATTLE-CRY OF FREEDOM.

(BATTLE SONG.)

I.

We are marching to the field, boys, we're going to the fight,
Shouting the battle-cry of freedom,
And we bear the glorious stars for the Union and the right,
Shouting the battle-cry of freedom.

CHORUS.—The Union forever, Hurrah! boys, Hurrah!
Down with the traitor, up with the star,
For we're marching to the field boys, going to the fight,
Shouting the battle-cry of freedom!

II.

We will meet the rebel host, boys, with fearless heart and true,
Shouting the battle-cry of freedom,
And we'll show what Uncle Sam has for loyal men to do,
Shouting the battle-cry of freedom.

CHORUS.—The Union forever, etc.

III.

If we fall amid the fray, boys, we'll face them to the last,
Shouting the battle-cry of freedom,
And our comrades brave shall hear us, as they go rushing past,
Shouting the battle-cry of freedom.

CHORUS.—The Union forever. etc.

IV.

Yes, for Liberty and Union we're springing to the fight,
Shouting the battle-cry of freedom,
And the vict'ry shall be ours, for we're rising in our might,
Shouting the battle-cry of freedom.

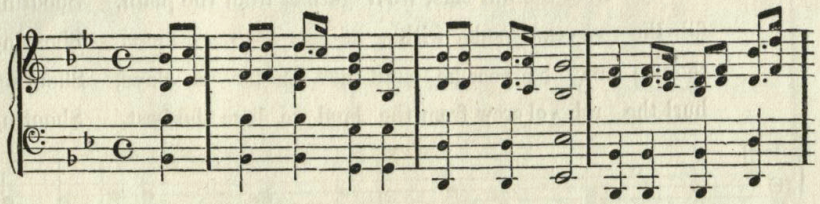
CHORUS.—The Union forever, etc.

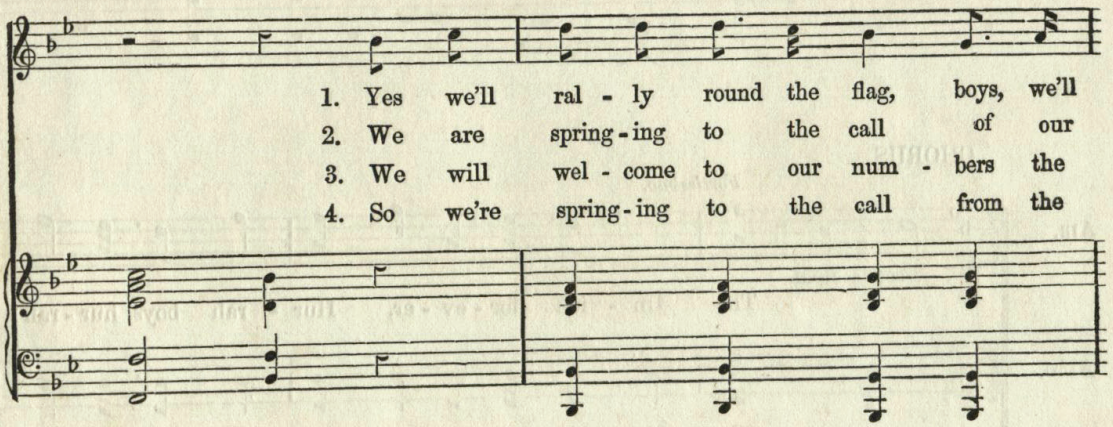
THE BATTLE CRY OF FREEDOM.

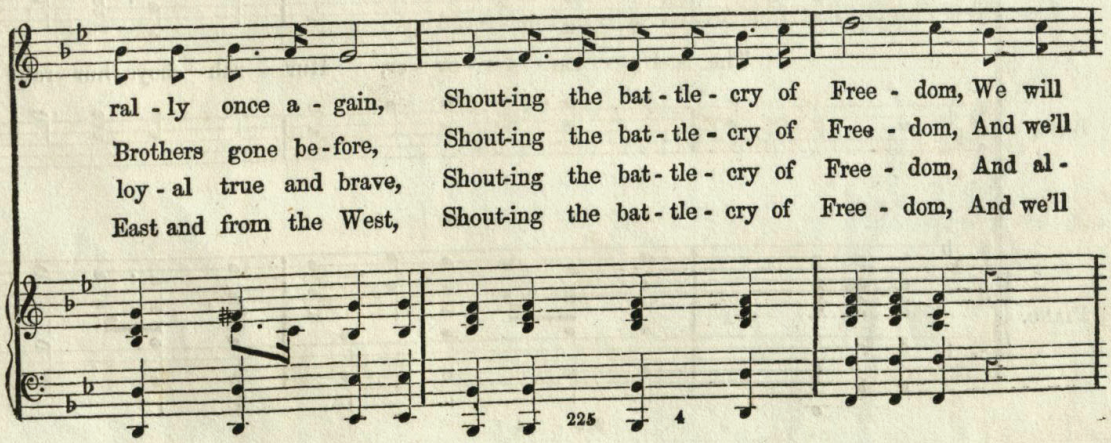
(RALLYING SONG.)

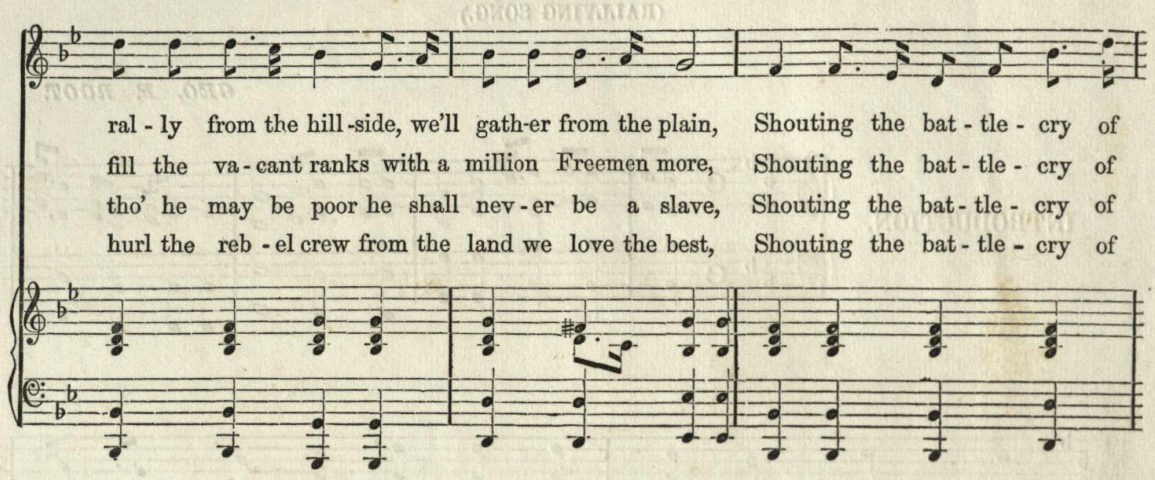
GEO. F. ROOT.

INTRODUCTION.



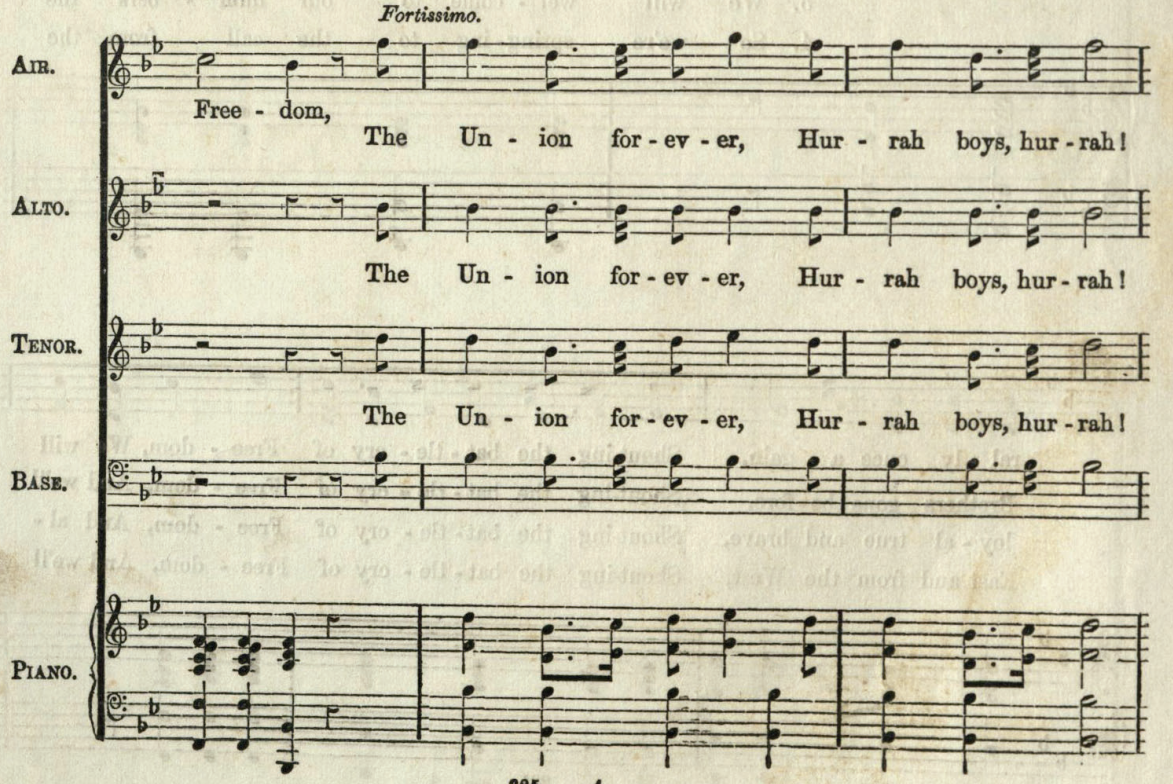


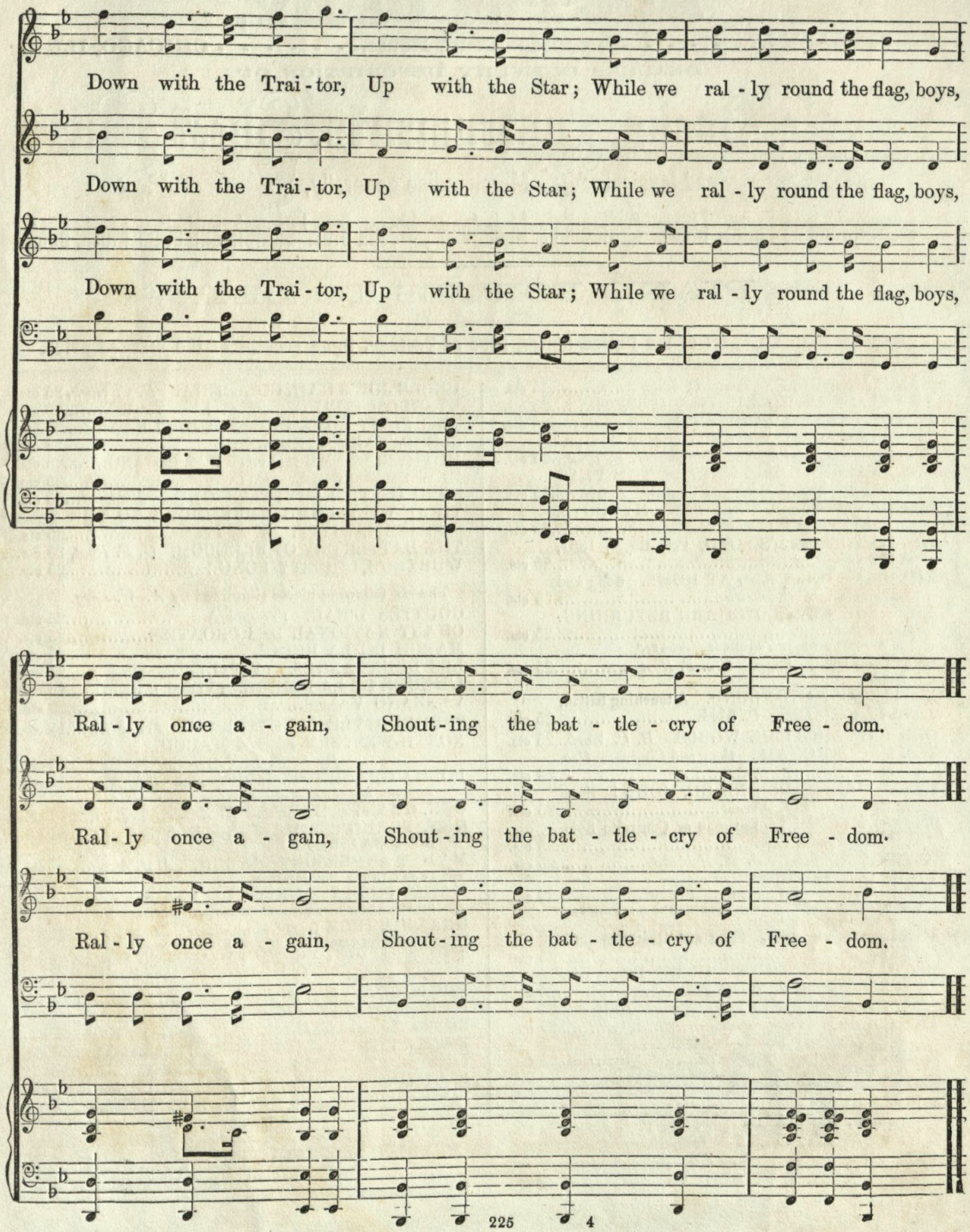




CHORUS.

Fortissimo.




Down with the Trai - tor, Up with the Star; While we ral - ly round the flag, boys,
Down with the Trai - tor, Up with the Star; While we ral - ly round the flag, boys,
Down with the Trai - tor, Up with the Star; While we ral - ly round the flag, boys,
Ral - ly once a - gain, Shout - ing the bat - tle - cry of Free - dom.
Ral - ly once a - gain, Shout - ing the bat - tle - cry of Free - dom.
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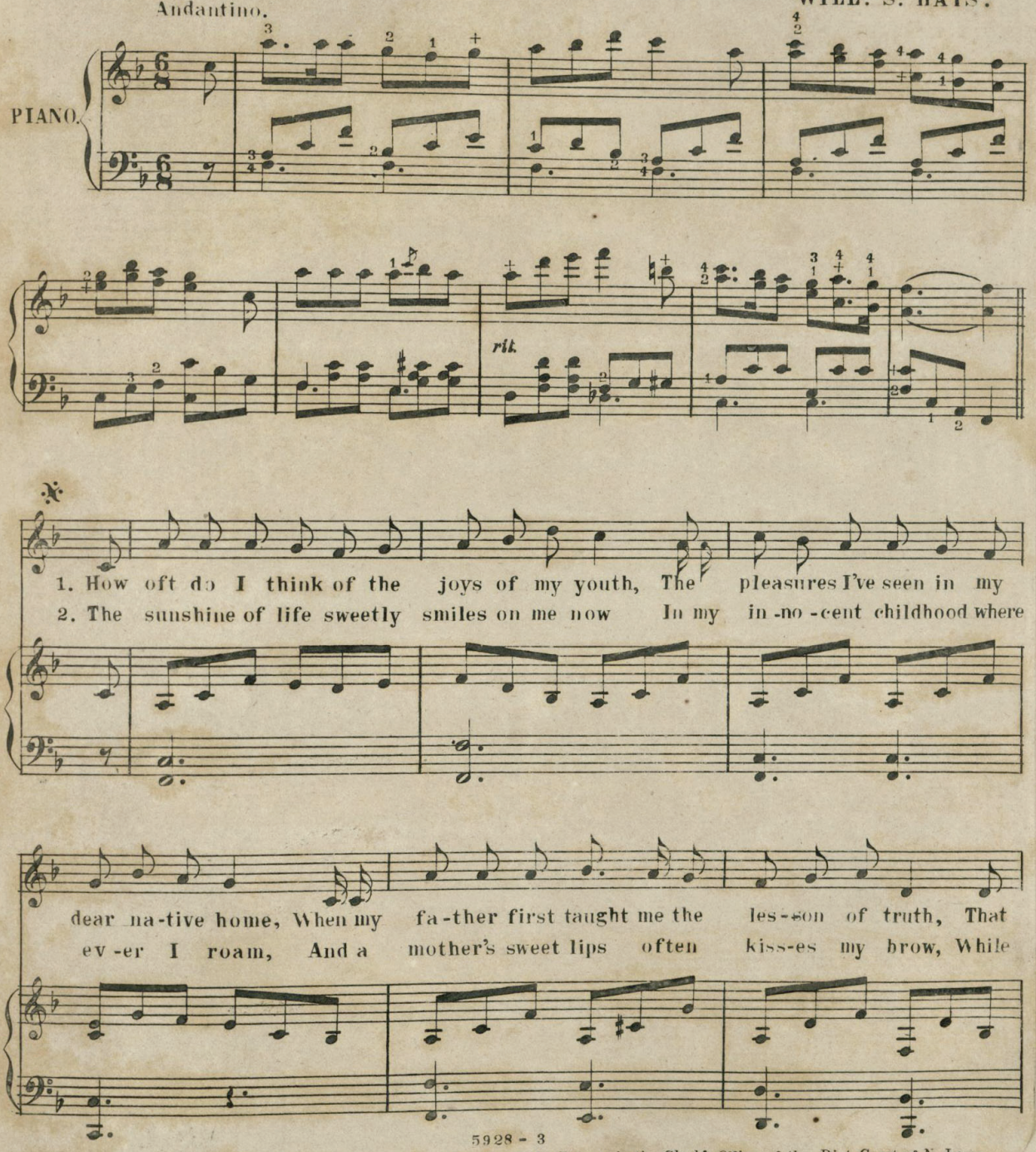
Andantino. WILL. S. HAYS.



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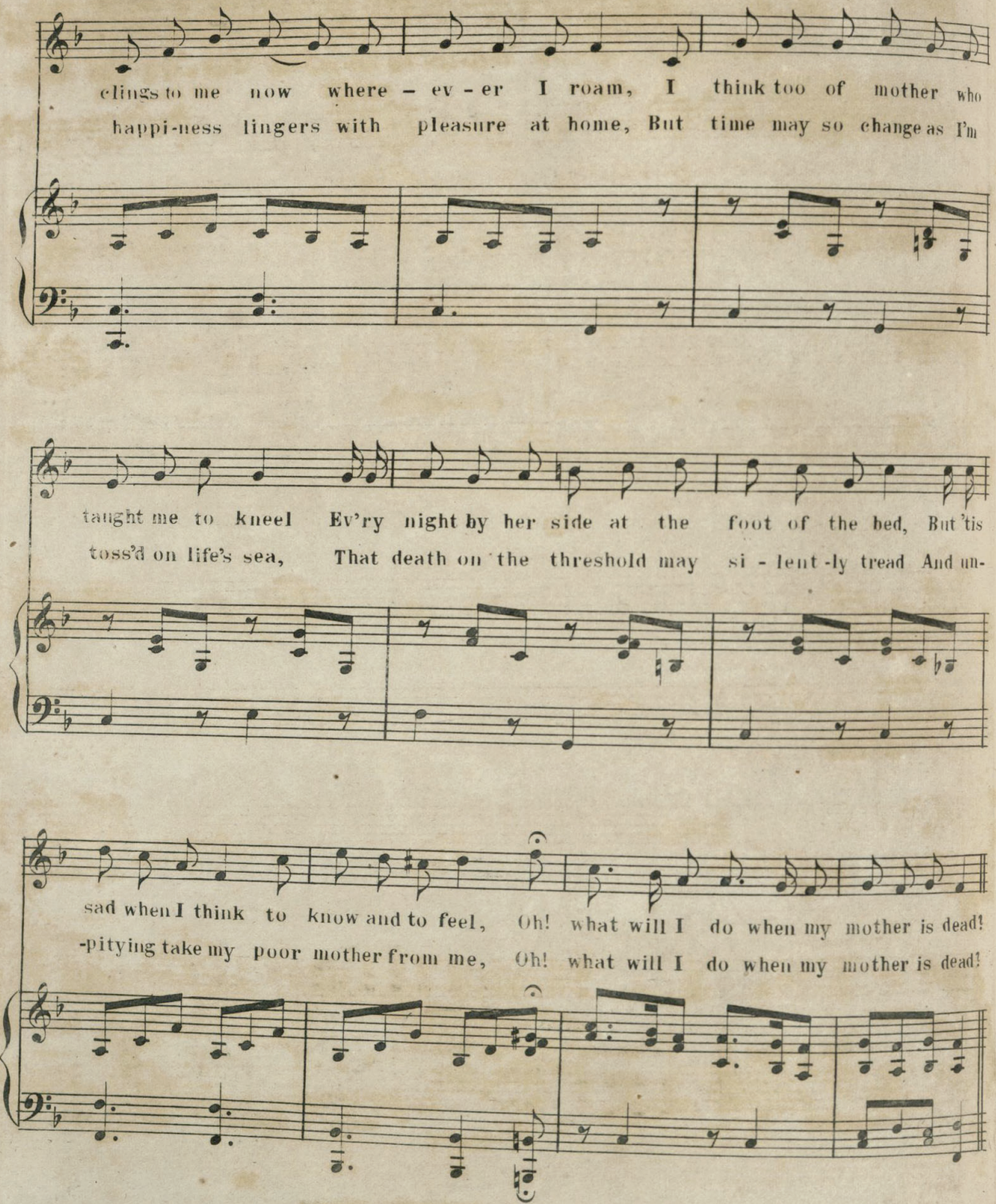
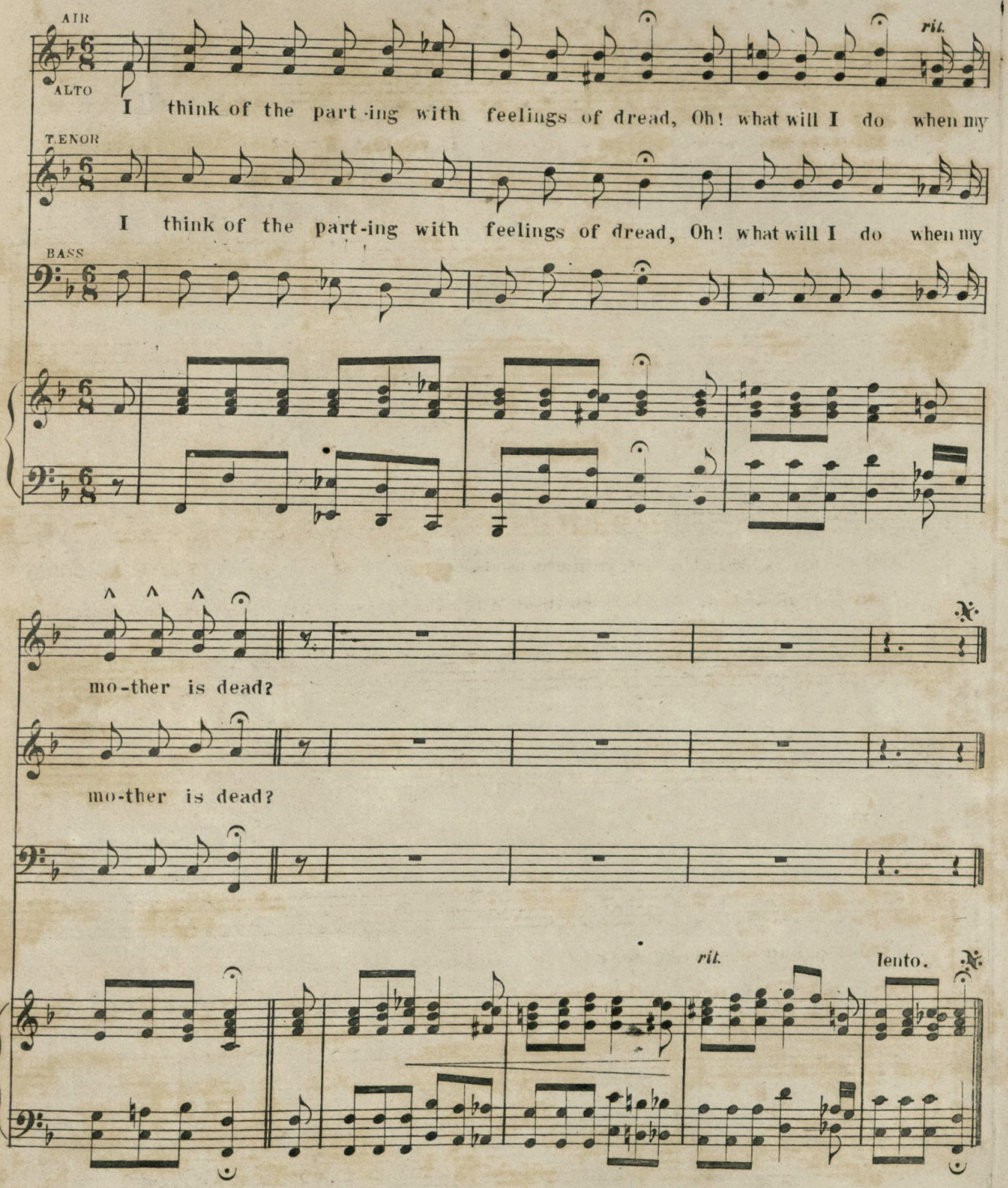

clings to me now where - ev - er I roam, I think too of mother who
happi-ness lingers with pleasure at home, But time may so change as I'm
taught me to kneel Ev'ry night by her side at the foot of the bed, But 'tis
toss'd on life's sea, That death on the threshold may si - lent - ly tread And un-
sad when I think to know and to feel, Oh! what will I do when my mother is dead!
-pitying take my poor mother from me, Oh! what will I do when my mother is dead!

CHORUS.


AIR
ALTO
I think of the part-ing with feelings of dread, Oh! what will I do when my
rit.
TENOR
I think of the part-ing with feelings of dread, Oh! what will I do when my
BASS
mo-ther is dead?
mo-ther is dead?
rit.
lento.

Universal Favorites.

BY

VARIOUS AUTHORS.

Affection waltz.....W. H. F.
Agawam quickstep.....D. H. H.
Arcana Hall waltz.....Hundi.
Arkansas traveller.....H. Werner.
Aurora march.....Hamm.
Aurora polka.....Eckardt.
Baden Baden polka.....Musard.
Beethoven's dream, grand march
Bellefontaine waltz.....Goetz.
Belleville waltz.....Robyn.
Bellgrove Polka.....Jennings.
Berlin gallop.....Balmer.
Berlin waltz.....C. Hennig.
Bonaparte's fav. march...Mozart.
Clara waltz,.....Beethoven.
Concert Hall schottisch....Koehler.
Congress march.....J. Z. Hesser.
Constance waltz.....Henzel.
Cornelia polka.....Walther.
Cracovienne quickstep.....Ellsler.
Creve Cœur polka.....Weber.
Cumberland guards quickstep....
Daisy schottisch.....Henzel.
Dance of Crevasse Waters..Werner.
Davenport waltz.....Ralsohka.
Dawn waltz.....H. Lunel.
Dwarf polka.....Miquel.
Elvira polka.....Skillman.
Emigrant schottisch.....Lachmund.
Empress Henrietta's waltz...Herz.
Encouragement polka.....Geissler.
Erin is my home Q. S......Curlis.
Evening Star waltz.....Beyer.
Fancy schottisch.....Neunstiel.
Fashion polka.....Wetelsky.
Favorite Lander waltz..Beethoven.
Fayetteville polka.....Zollner.
Friendship's offer'g waltz....Byrne.
Gallopade quadrille.....F. Hünten.
Gednell polka.....Geissler.
Glasgow polka.....Wallis.
Grand Russian march.....Francis.
Heppe waltz.....Madison.
How do you do polka.....Neunstiel.
Hungarian or feast march.Gungz.
Ida waltz.....Glynkhere.
Iowa quickstep.....Eckhardt.
Jackson waltz.....Neunstiel.
Jefferson Barracks waltz....Getze.
Jenny Lind's polka.....Waiterstein.
Kim-ka march.....Waldaner.
La Polka.....Kneass.
Laclede waltz.....Balmer.
Lake polka,.....Appey.
Les Clochettes polka.....Labitzky.
Lewistown waltz.....Geissler.
Louisville grand march.....Peters.
Love's dream waltz.....Balmer.
Lucia waltz.....Brady.
Madame Sontag's waltz...H. Herz.
Mary Angela waltz.....Atchison.
Mary Belle polka.....Williams.
May Queen waltz.....Henzel.
Melinda schottisch.....Alvarez.
Mischief polka.....Weber.
Missouri march..... Schallmeyer.
Montesand waltz.....Balmer.
Montesand polka.....Weber.
Monticello polka.....Gramer.
Morning Star waltz.....Rever.
My first polka.....Farnham.
Naiad Queen polka.....Wallis.
Narcisse polka.....Zellner.
Nebraska waltz.....Poindexter.
Night Wanderer waltz.....Schabe.
Orig. Cellarius mazurka....Aiken.
Palmyra waltz.....Robyn.
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Pittsburgh serenad'g waltz..Noth.
Prima Donna waltz.....Julien.
Quincy waltz.....Lefton.
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Silver Lake waltz.....Czerny
Spider and Fly polka.....Lanner.
St. Gen've & Iron Mt. q.s..Farnham.
St. Louis belle waltz.....Henzel.
St. L. firem's parade m'h..Balmer.
St. Louis quickstep.....Kneass.
Sturm march gallop.....Bilse.
Sylvester polka.....Merrill.
Tambour polka.....Fahrbach.
Twilight schottisch.....Wuerpel.
U. S. marine march.....Lady.
Une Oluette march.....Weber.
*Very well I thank you polka*Pilodo
Visitation polka.....Warner.
Willow River waltz.....Eckhardt.
Wood Up quickstep.....J. Holloway.
Woodstock waltz.....Knudson.
Yankee Doodle--Variations.....

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2

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Composed by

H. Herz.

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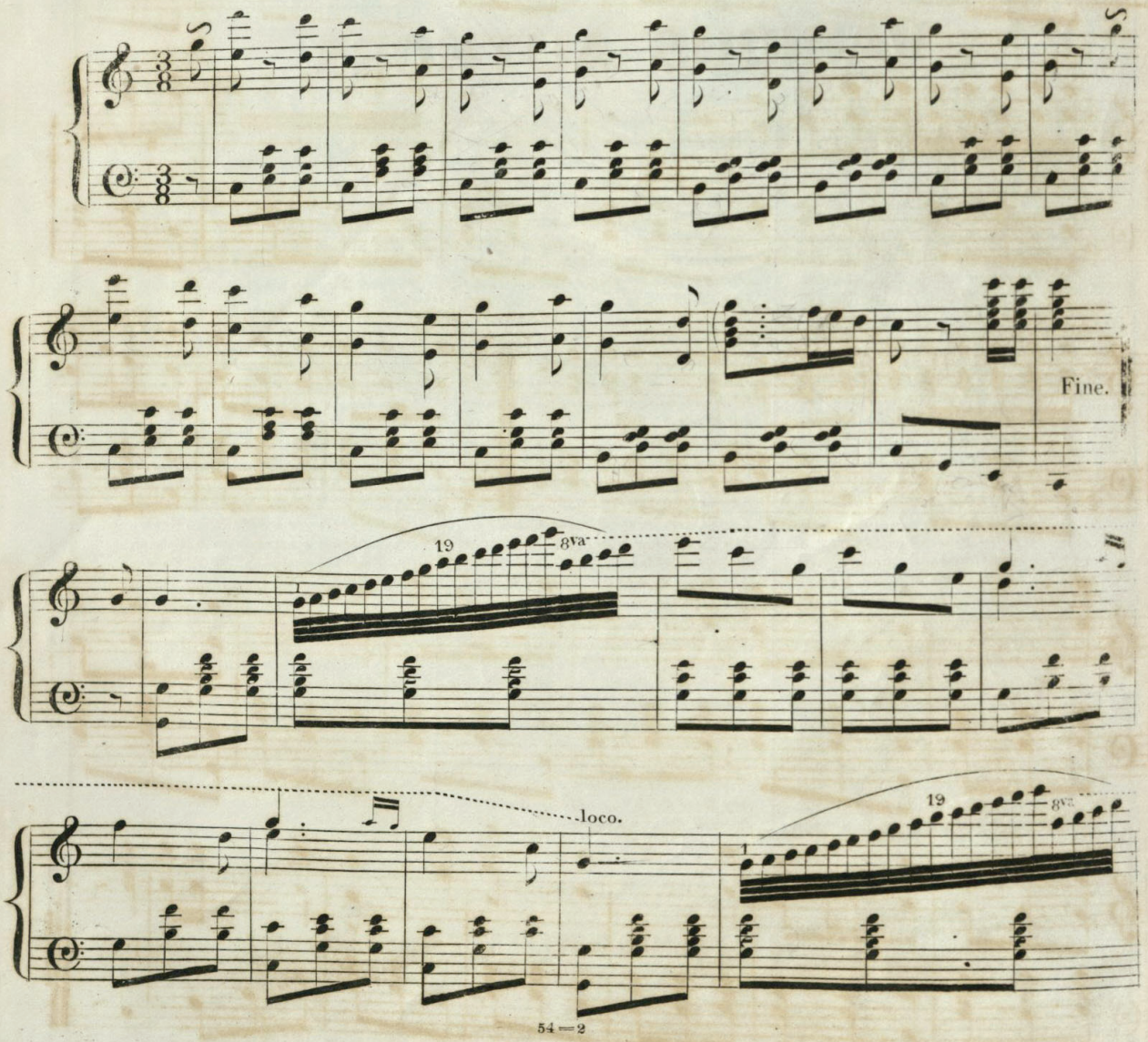

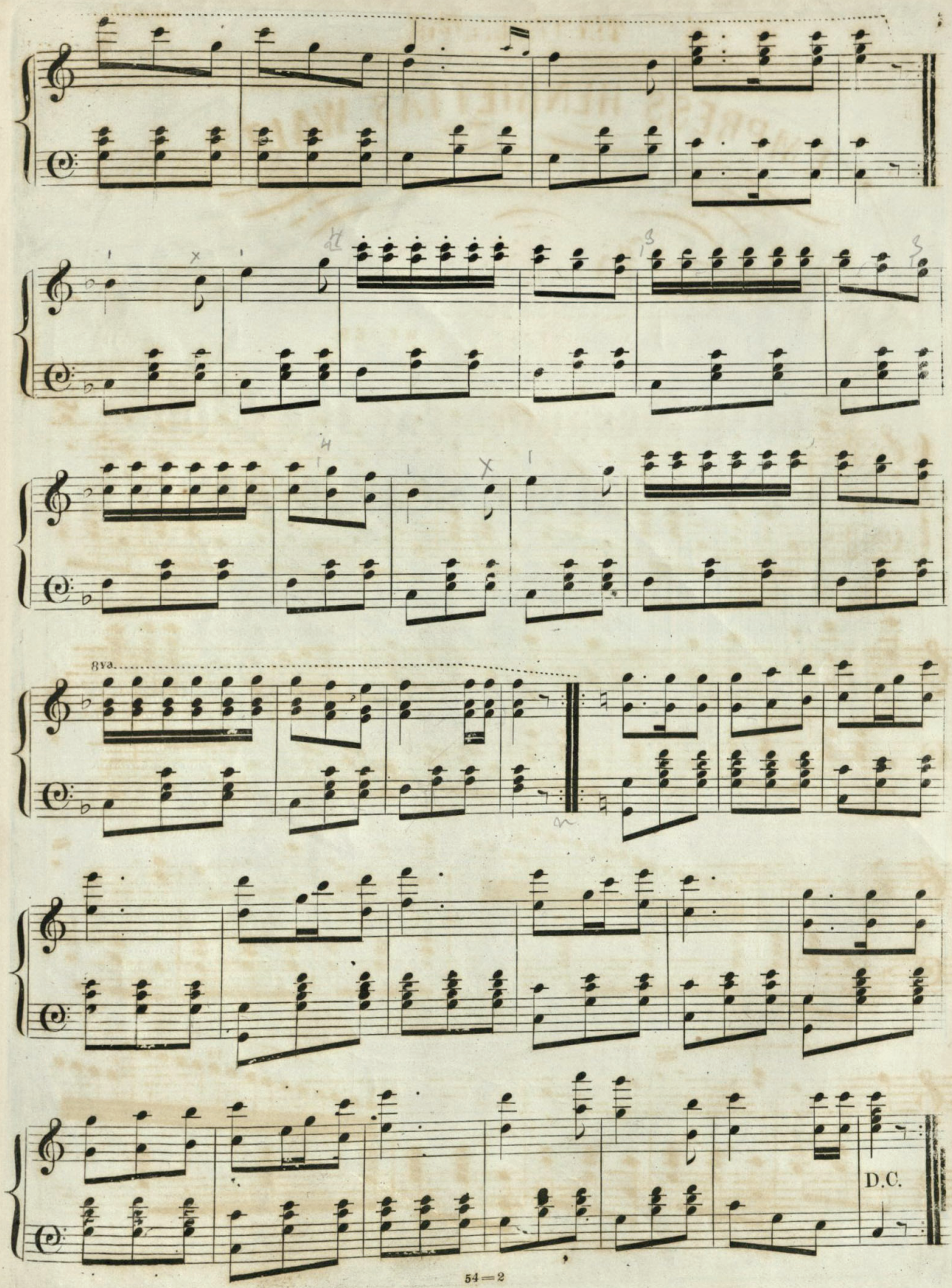
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Blanche polka
Bonnie flag quick step
Bonny May quick step
Brightest eyes gallop
Cahokia gallop
Call me thine own
Carnival of Venice
Chant du Berger
Coquette polka
Crown diamonds
Dame Blanche
Dandy march
Danube waltz
Destino gallop
Don Pasquale
Do they think of me at home
Echo gallop
Echo march
Elisire d'amore
Ernani
Faust march
Faust waltz
Fra diavolo
Friend of my youth polka
Friendship march
Funny gallop
Golden pippin polka
Grazy pole waltz
Hand organ polka
Hand organ waltz
Henriette polka
Her bright smile waltz
Home, sweet home
Honey moon waltz rondo
How can I leave thee polka
Hunter's chorus
I due foscari
I Lombardi
Immortellen waltz
Katy's last waltz
Kissing on the sly
Kiss waltz
Lauterbach maiden
Leonore polka
Longing for home (Heimweh)
Lucia march
Lucrezia Borgia
Magenta schottisch
Maiden's prayer
Marseilles hymn
Martha gallop
Maryland gallop
Maryland, my Maryland
Mephisto gallop (from Faust.)
Mother is the battle over
Musidora polka mazurka
My Happy Home far over the sea
My mother's quick step
Natalie polka
Norma march
Nothing like it schottisch
Our favorite schottisch
Peasant maiden's lament
Pleasure train polka
Queen of beauty waltz
Reapers' polka
Ricci waltz
Robert le diable
Robin Adair
Rock me to sleep, mother
Ruck gallop
Rustic Schottisch
Santa Lucia
Shadow waltz (Dinorah)
Siege of Rochelle
Slumber polka
Social waltz
Soldier Bride's waltz
Soldier's polka
Somnambula
Stradella
Styrien lændler
Sultan's polka
Tender words
Thou art so near
Traviata (Brindisi)
Trovatore
Tyrolese and his child
Venzano waltz
Warblings at eve
West end polka
Western echo polka
Windsor gallop
Young recruit's march
Zampa

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STEPHEN C. FOSTER.

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3½

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PUBLISHED BY FIRTH, POND & Co 547 BROADWAY

PITTSBURGH H. KLEBER & BRO. CINCINNATI C. Y. FONDA ST. LOUIS H. PILCHER & SONS

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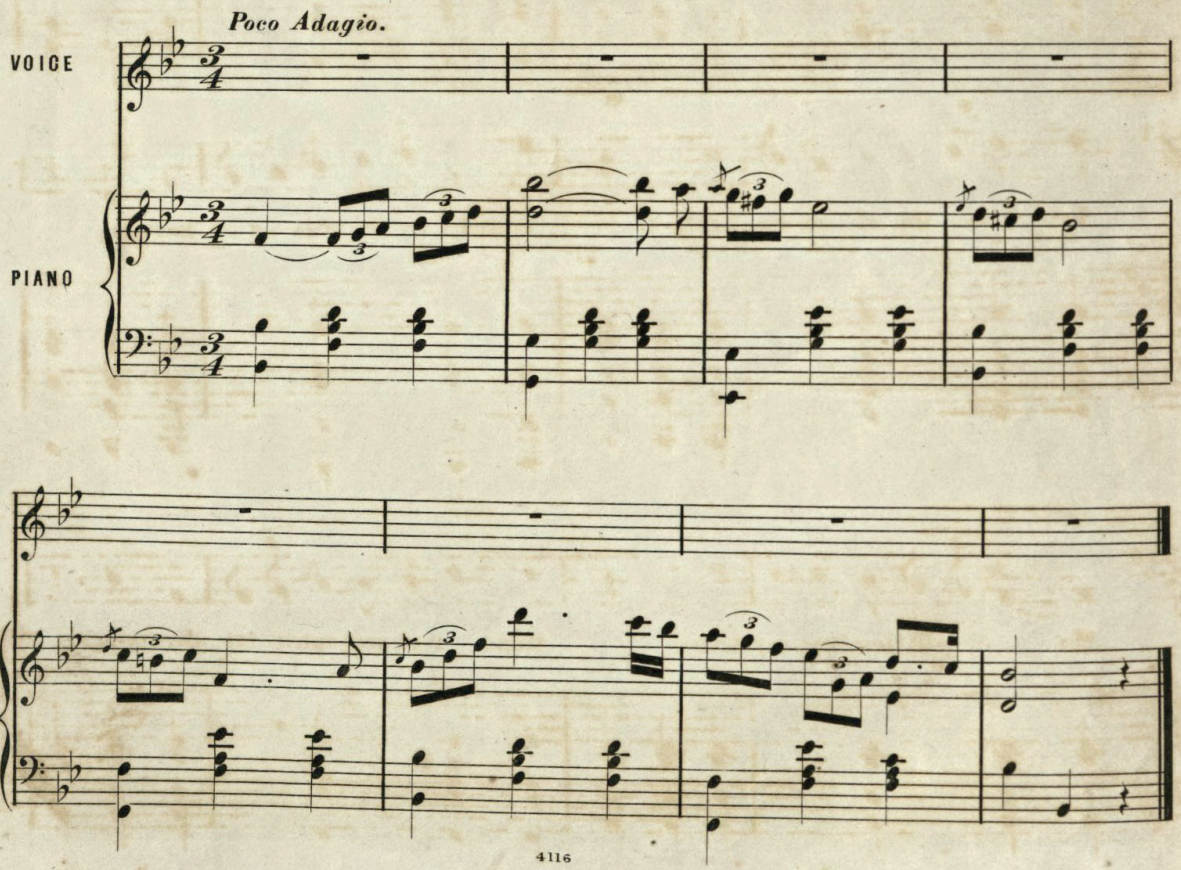
POETRY AND MUSIC

BY

STEPHEN C. FOSTER.



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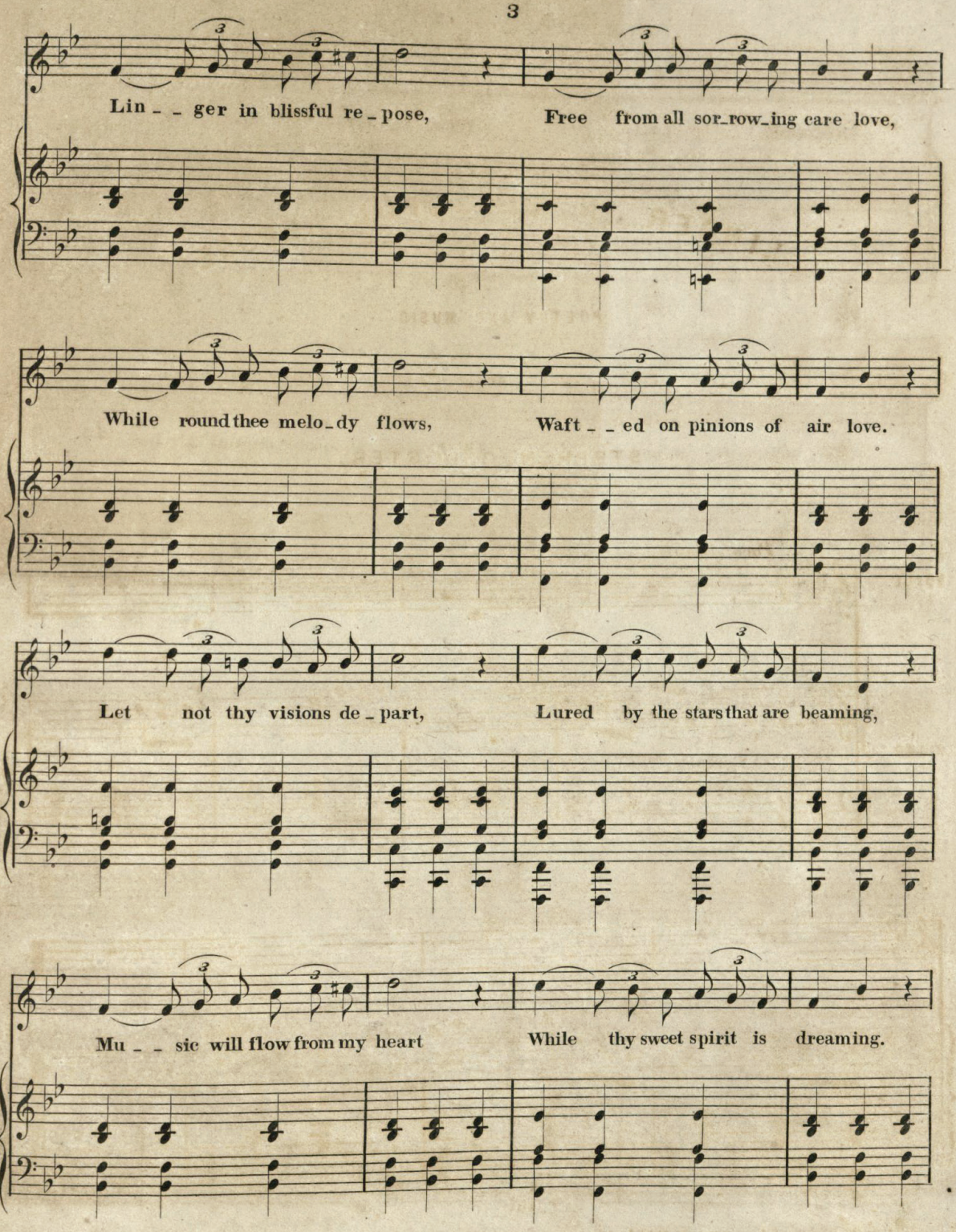
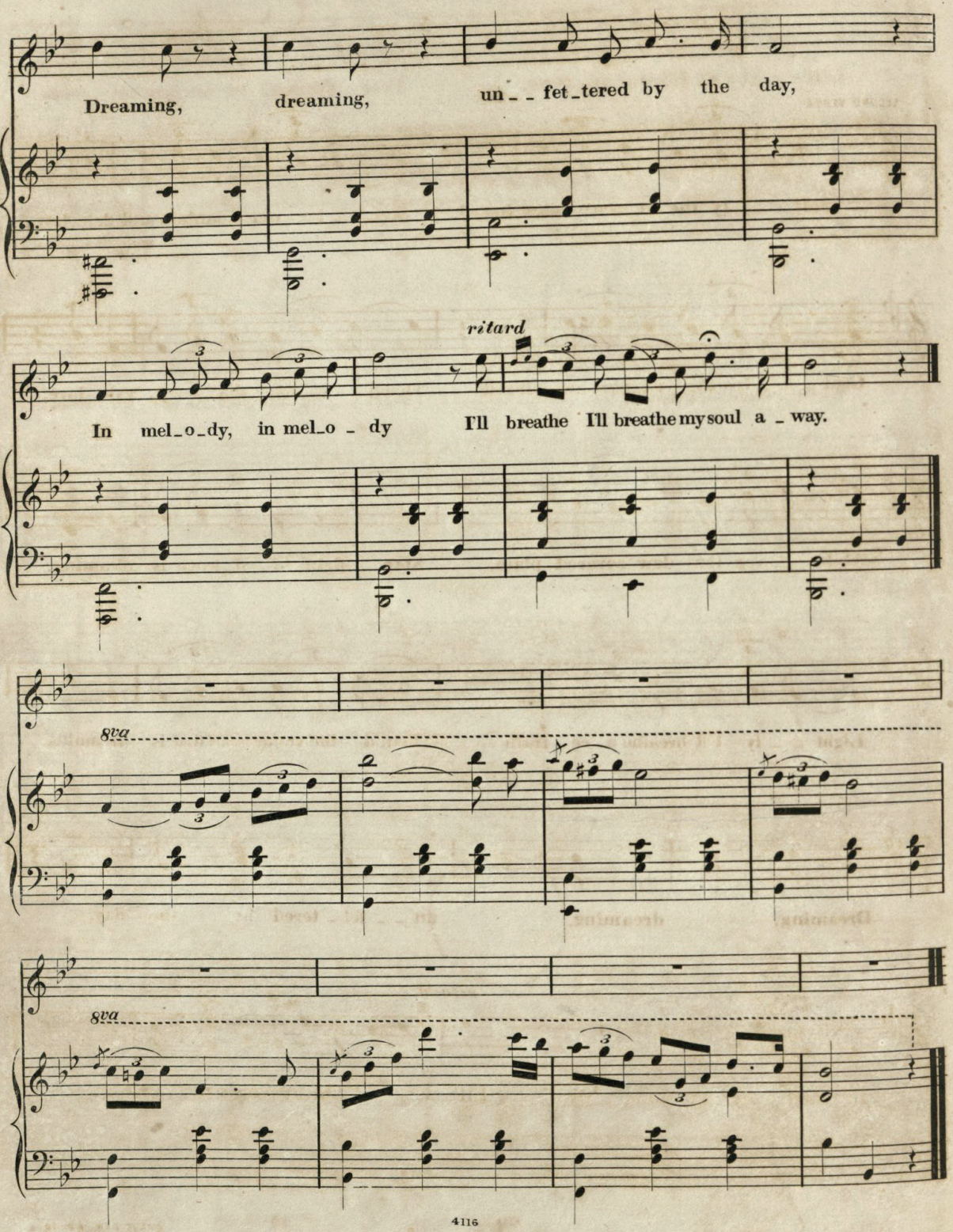
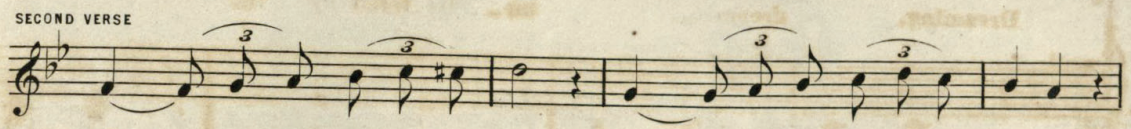
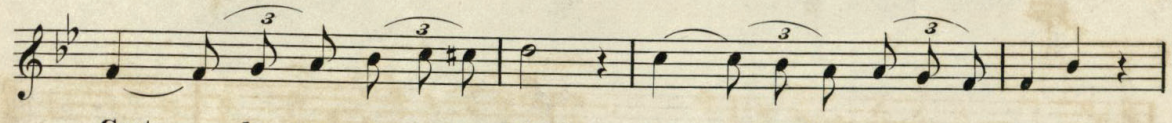

Lin _ _ ger in blissful re _ pose, Free from all sor_row_ing care love,
While round thee melo_dy flows, Waft _ _ ed on pinions of air love.
Let not thy visions de _ part, Lured by the stars that are beaming,
Mu _ _ sic will flow from my heart While thy sweet spirit is dreaming.


Dreaming, dreaming, un_ _ fet_tered by the day,
ritard
In mel_o_dy, in mel_o _ dy I'll breathe I'll breathe my soul a _ way.
8va
8va

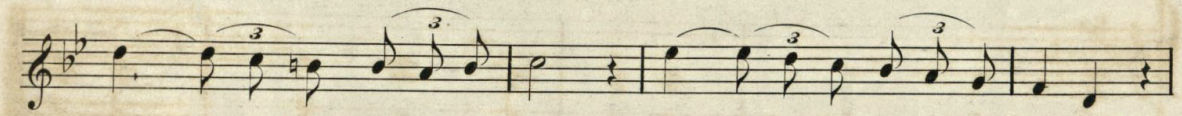
SECOND VERSE



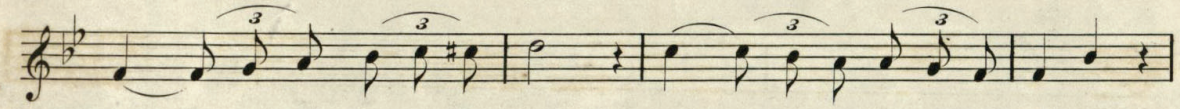
Soft _ _ _ ly the night winds are heard, Sigh _ _ ing o'er mountain and dale, love,



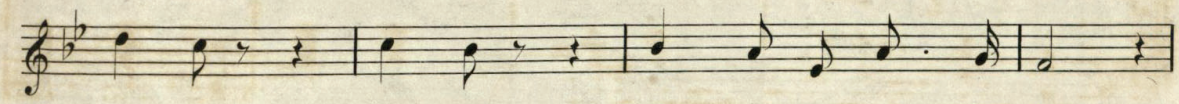
Gent _ _ _ ly the va_pors are stirred Down in the sha_dowy vale love.



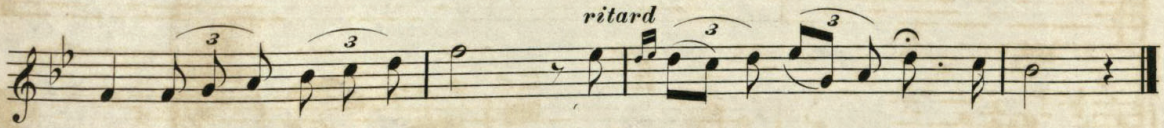
While o'er the dew covered plain, Star _ light in si_lence is gleaming,



Light _ _ ly I'll breathe a re _ frain Round the young heart that is dreaming.



Dreaming, dreaming, un _ _ fet _ tered by the day,



In mel_o_dy, in melo _ dy I'll breathe I'll breathe my soul a _ way.

CRAVE PAR LAWSON

15th THOUSAND!!

THE GREAT SONG!!

REVISED, CORRECTED, AND A NEW VERSE ADDED.

YOUNG EPH'S LAMENT:

OR

"Oh! whar will I go if dis War breaks de Country up,
And de Darkies hab to scatter around?
Dis dam Babolition, 'Mancipation and Secession,
Are agoing to run de Nigger in de ground!"

WRITTEN BY

J. B. MURPHY,

AND SUNG BY

S. S. PURDY.

2½

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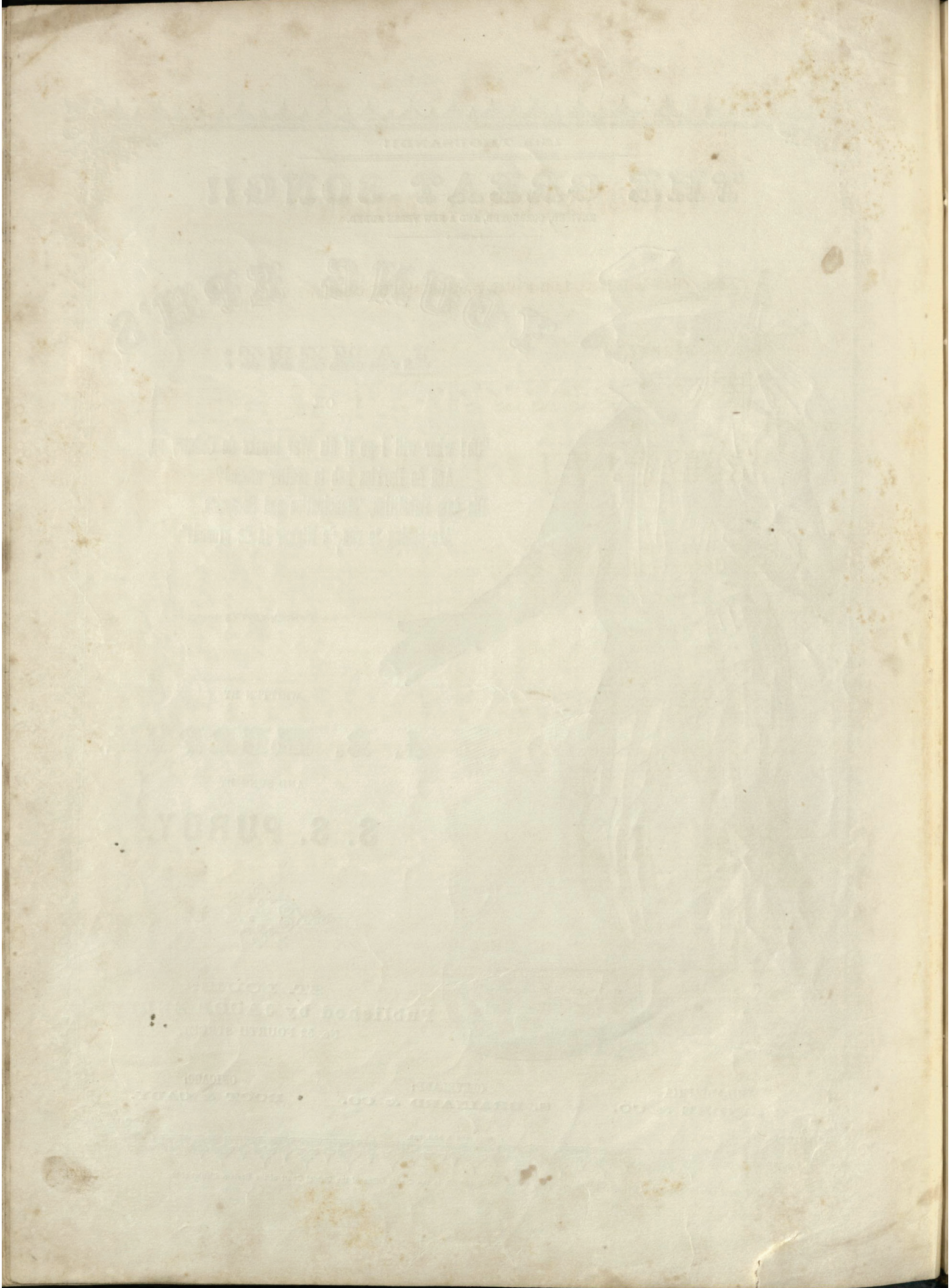
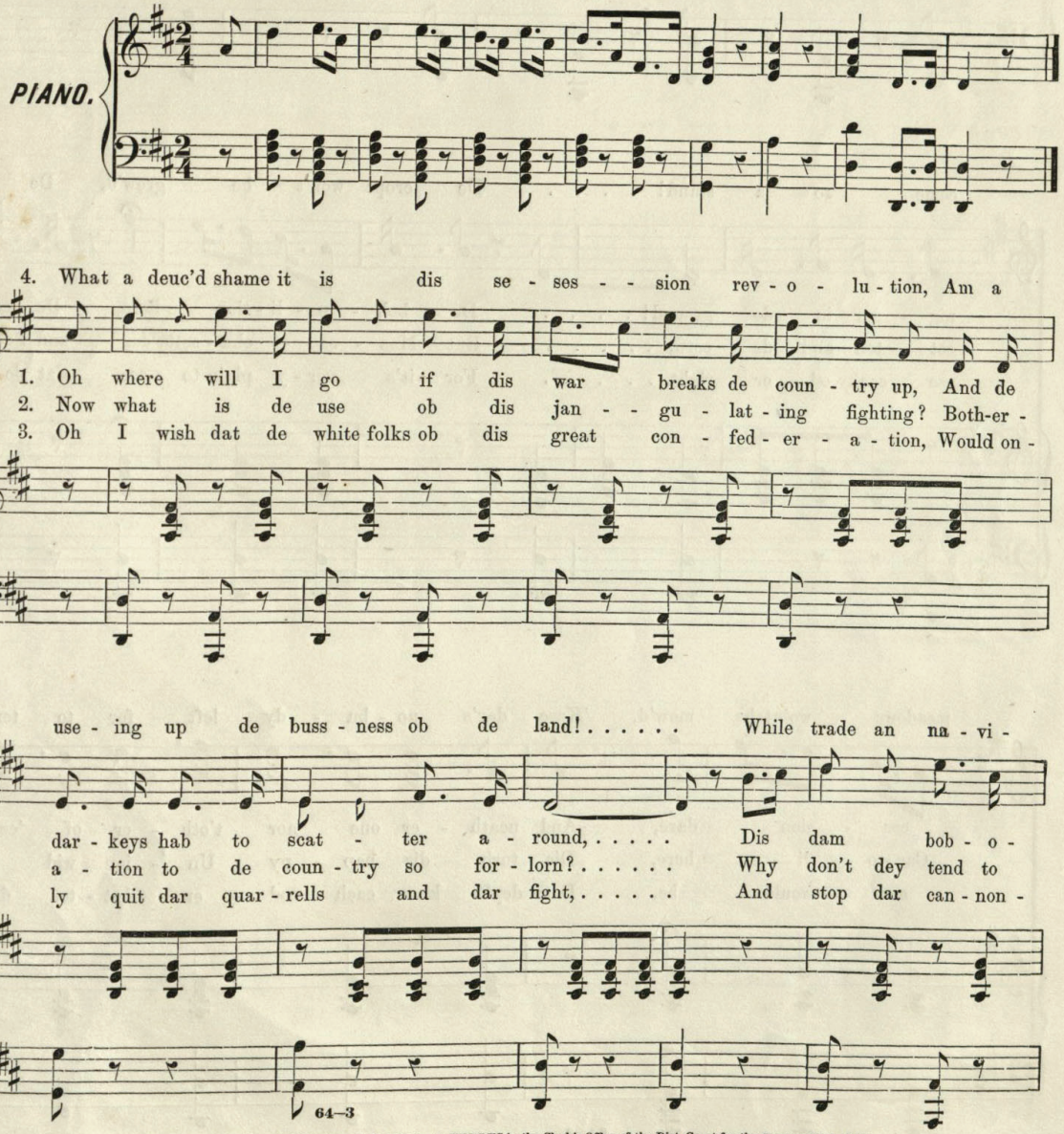


YOUNG EPH'S LAMENT:

OR

OH, WHAR WILL I GO IF DIS WAR BREAKS DE COUNTRY UP.

Written by J. B. MURPHY.



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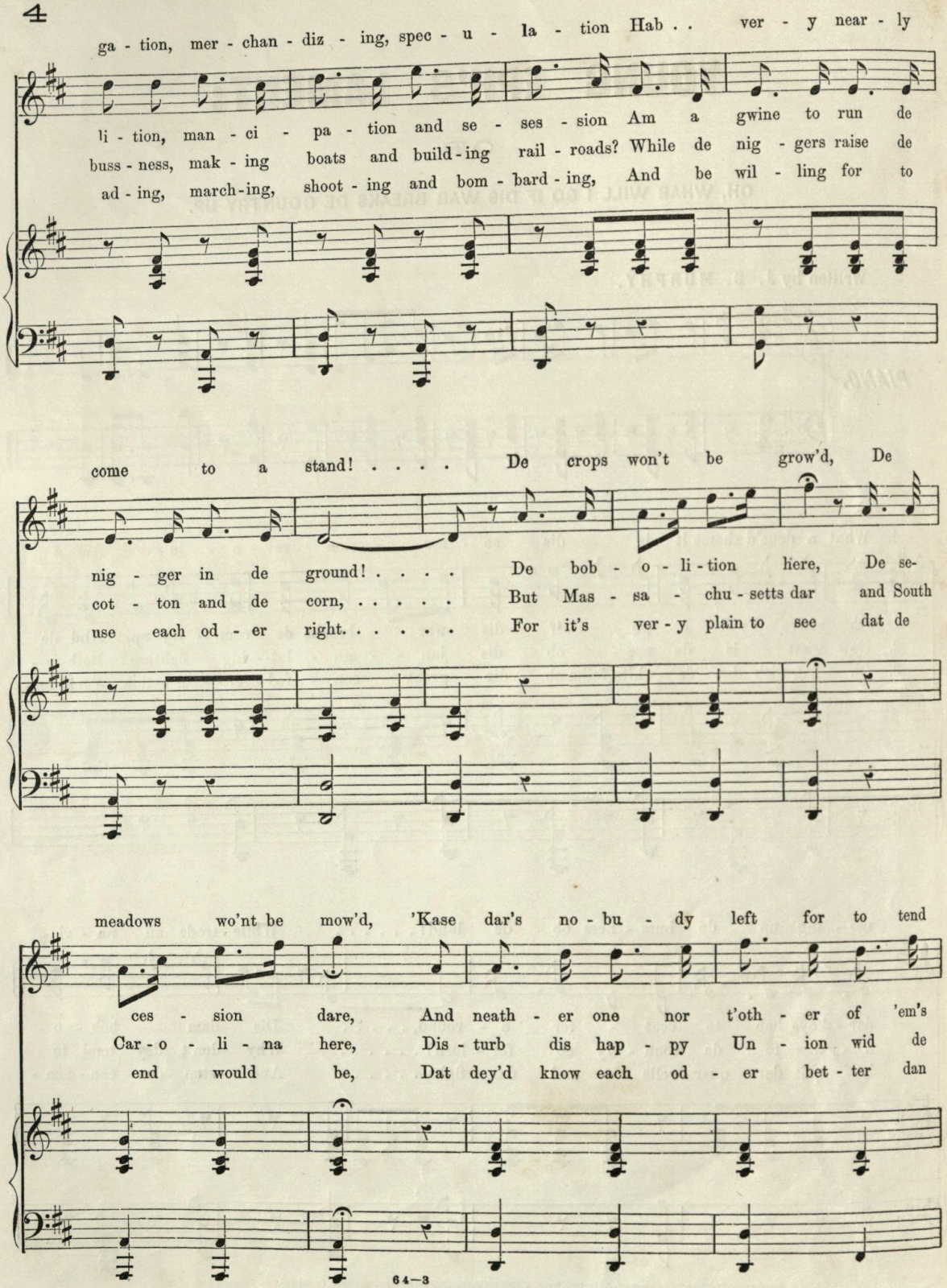

ga - tion, mer - chan - diz - ing, spec - u - la - tion Hab . . ver - y near - ly
li - tion, man - ci - pa - tion and se - ses - sion Am a gwine to run de
buss - ness, mak - ing boats and build - ing rail - roads? While de nig - gers raise de
ad - ing, march - ing, shoot - ing and bom - bard - ing, And be wil - ling for to
come to a stand! . . . . De crops won't be grow'd, De
nig - ger in de ground! . . . . De bob - o - li - tion here, De se-
cot - ton and de corn, ... But Mas - sa - chu - setts dar and South
use each od - er right. . . . . For it's ver - y plain to see dat de
meadows wo'nt be mow'd, 'Kase dar's no - bu - dy left for to tend
ces - sion dare, And neath - er one nor t'oth - er of 'em's
Car - o - li - na here, Dis - turb dis hap - py Un - ion wid de
end would be, Dat dey'd know each od - er bet - ter dan

'em, ... Dar's a scar - ci - ty it seems, ob cab - bage peas an'

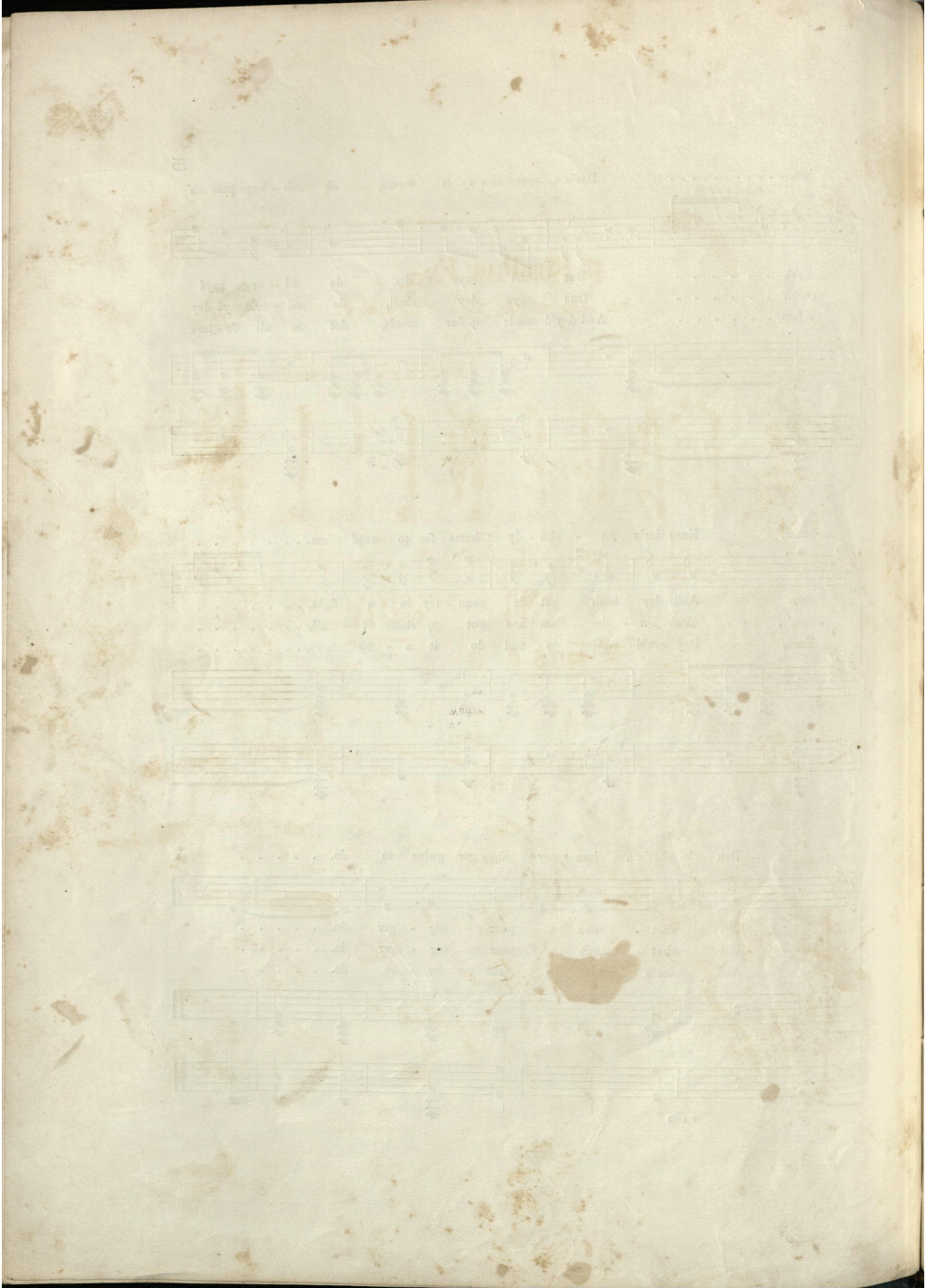
Cadenza ad lib

right, ... But one says dis, de od - er says
growl, ... One says dey shall, de od - er says dey
before, ... And dey'd made up dar minds, dat in all fu - ture

beans, Kase dar's no - bu - dy home for to send 'em. . . . . .
dat, And dey both got de coun - try in a fight, ...
shan't, And Un - cle Sam has got to stand it all, ...
times, Dey would not go and do it a - ny more, ...

Den what's a hun - gry nig - ger gwine to do. . . . . .

But what can a poor nig - ger do. . . . . .
But what can a poor nig - ger do. . . . . .
And dat's what I want dem for to do. . . . . .



TO

F. Strother Esq.

PRINCIPAL OF GLASGOW FEMALE SEMINARY

WE SAY

FAREWELL

WRITTEN BY

MISS FANNIE THRASH.

MUSIC BY

SUSAN A. STROTHER.

3

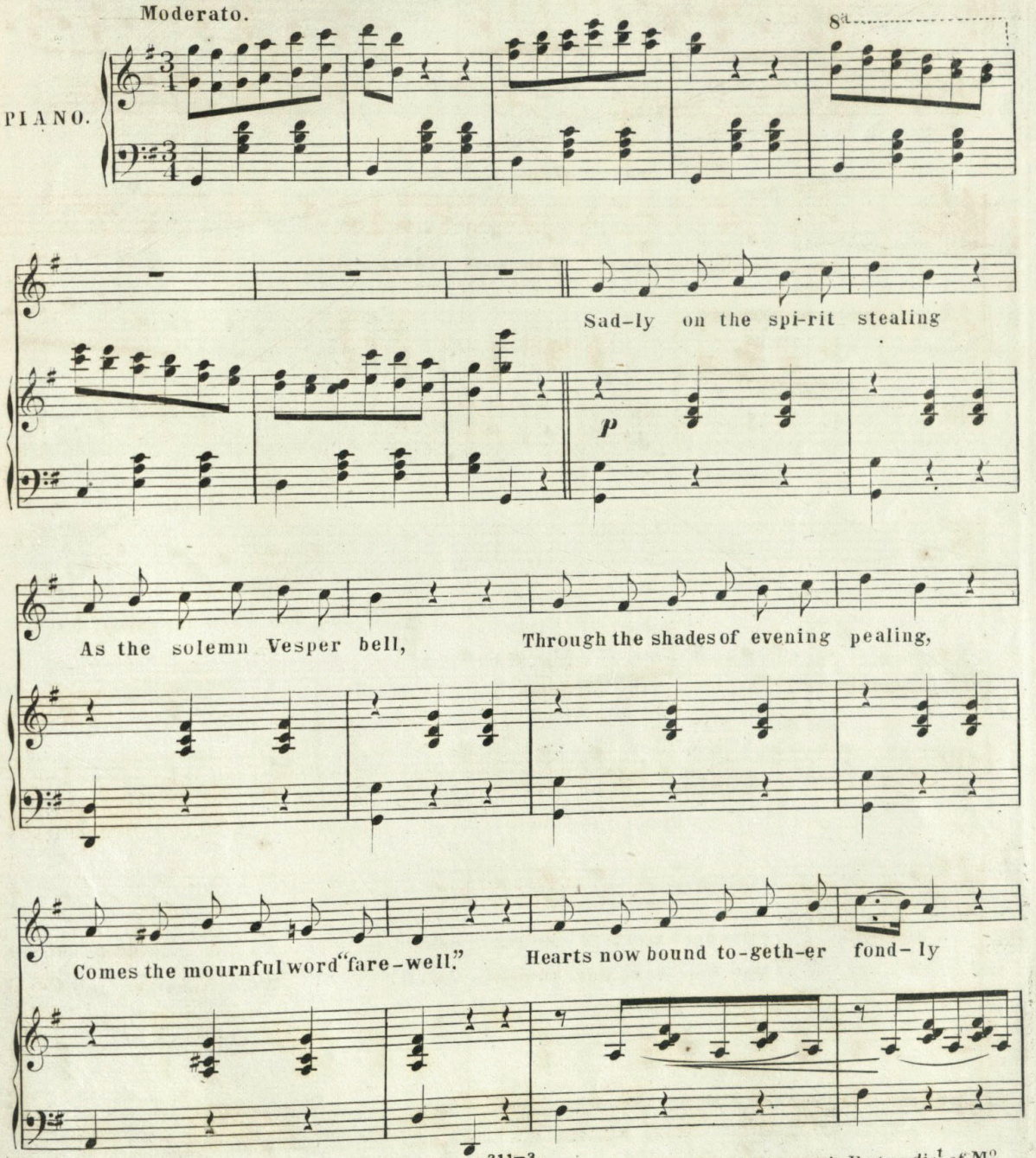
St. Louis.

Endres & Compton.

52 Fourth St.

WE SAY FAREWELL.

WORDS BY MISS FANNY THRASH. MUSIC BY SUSAN A. STROTHER.



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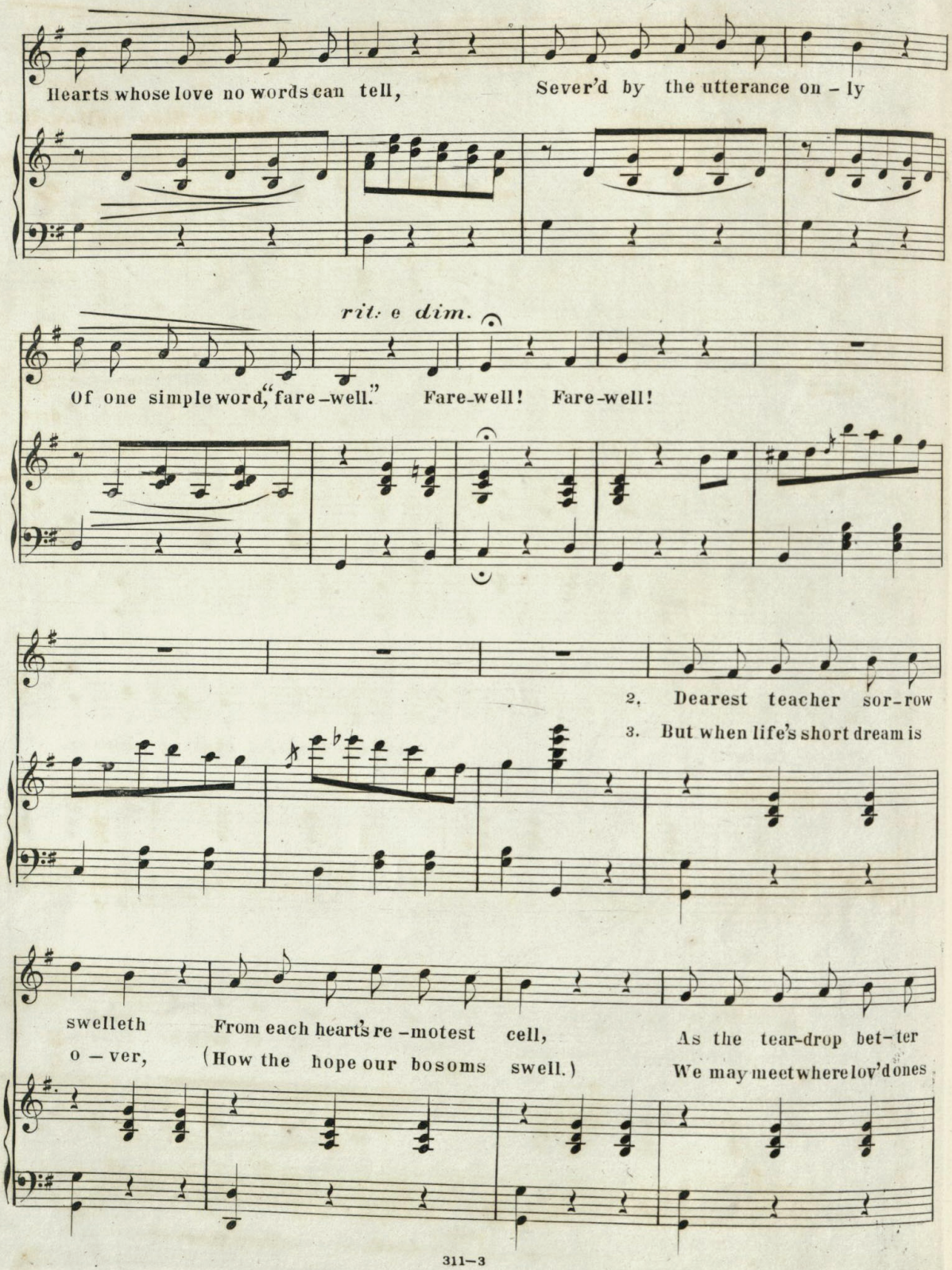
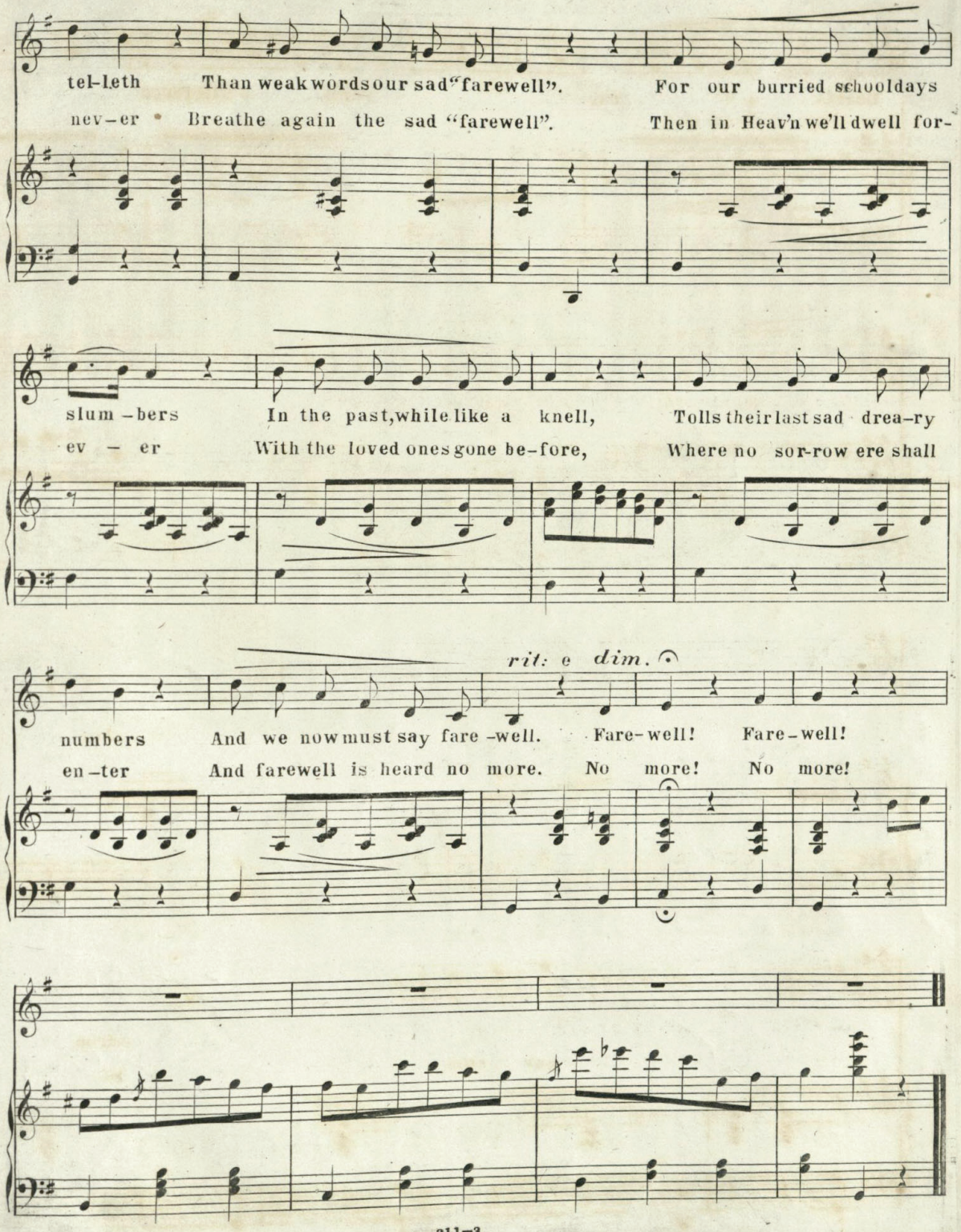

Hearts whose love no words can tell, Sever'd by the utterance on - ly
rit. e dim.
Of one simple word, "fare-well." Fare-well! Fare-well!
2. Dearest teacher sor-row
3. But when life's short dream is
swelleth From each heart's re-motest cell, As the tear-drop bet-ter
o - ver, (How the hope our bosoms swell.) We may meet where lov'd ones


tel-leth Than weak words our sad "farewell". For our buried schooldays
nev-er Breathe again the sad "farewell". Then in Heav'n we'll dwell for-
slum-bers In the past, while like a knell, Tolls their last sad drea-ry
ev - er With the loved ones gone be-fore, Where no sor-row ere shall
rit: e dim.
numbers And we now must say fare-well. Fare-well! Fare-well!
en-ter And farewell is heard no more. No more! No more!

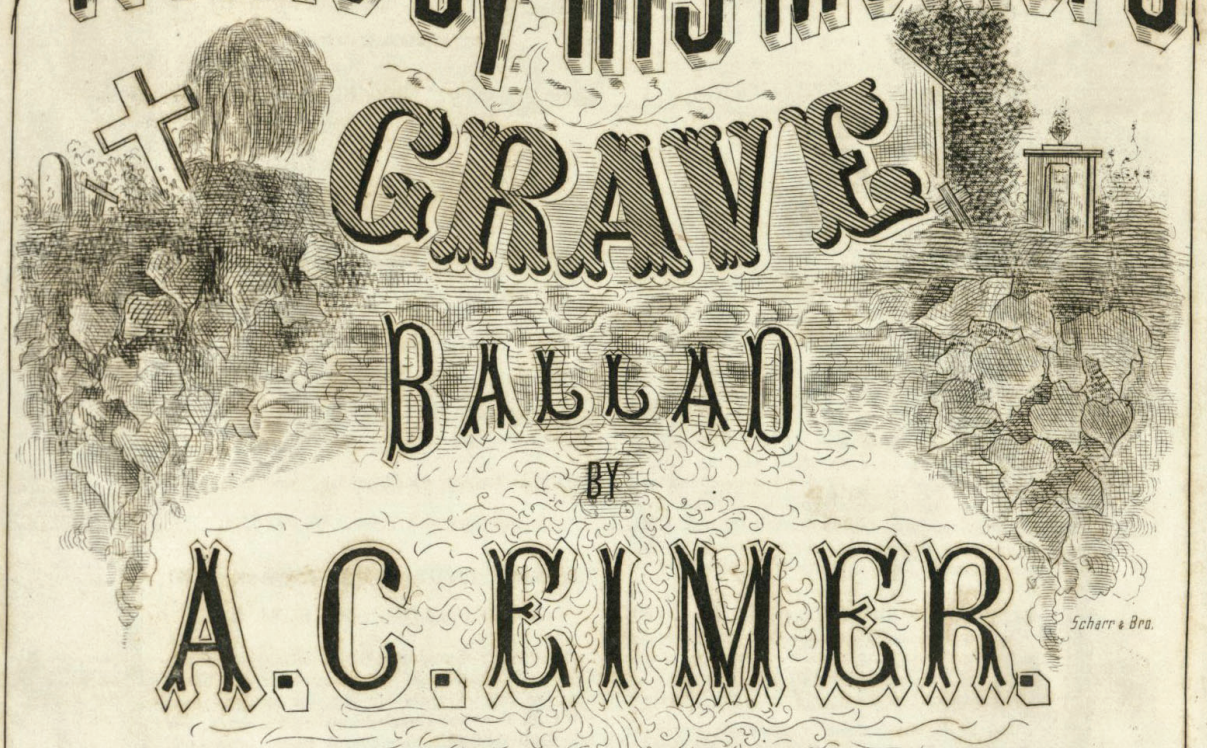
To
PROF. JOHN RICHTER

Willie by his Mothers GRAVE

BALLAD

BY

A.C.EIMER.



Scharr & Bro.

Author of: Darling Jamie; Maud Medill; Cascade Mazurka; etc. etc.

3

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Song and Chorus. Key of *Ab*. Mezzo Sopr. 3.

Brightly o'er the azure mountain
Casts the sun his ling'ring ray,
And the breezes in the valley
Sing to sleep the parting day.

LENA.....40.

Song and Chorus. Key of G. Soprano. 3

Gently onward roll bright streamlet
In thy silent course, and free.—

Both very handsomely embellished, and an ornament to any collection.

MAUD MEDILL.....30.

Song and Chorus. Key of G. Soprano. 3.

Acacias soft are blooming
Where steals the silent wave,
And willows green are weeping.—
To guard thy verdant grave.

Willie by his Mother's Grave.....30.

Ballad. Key of C. Soprano. 4.

Oh! hear me, mother, hear my prayer;
Leave not thy Willie to despair.

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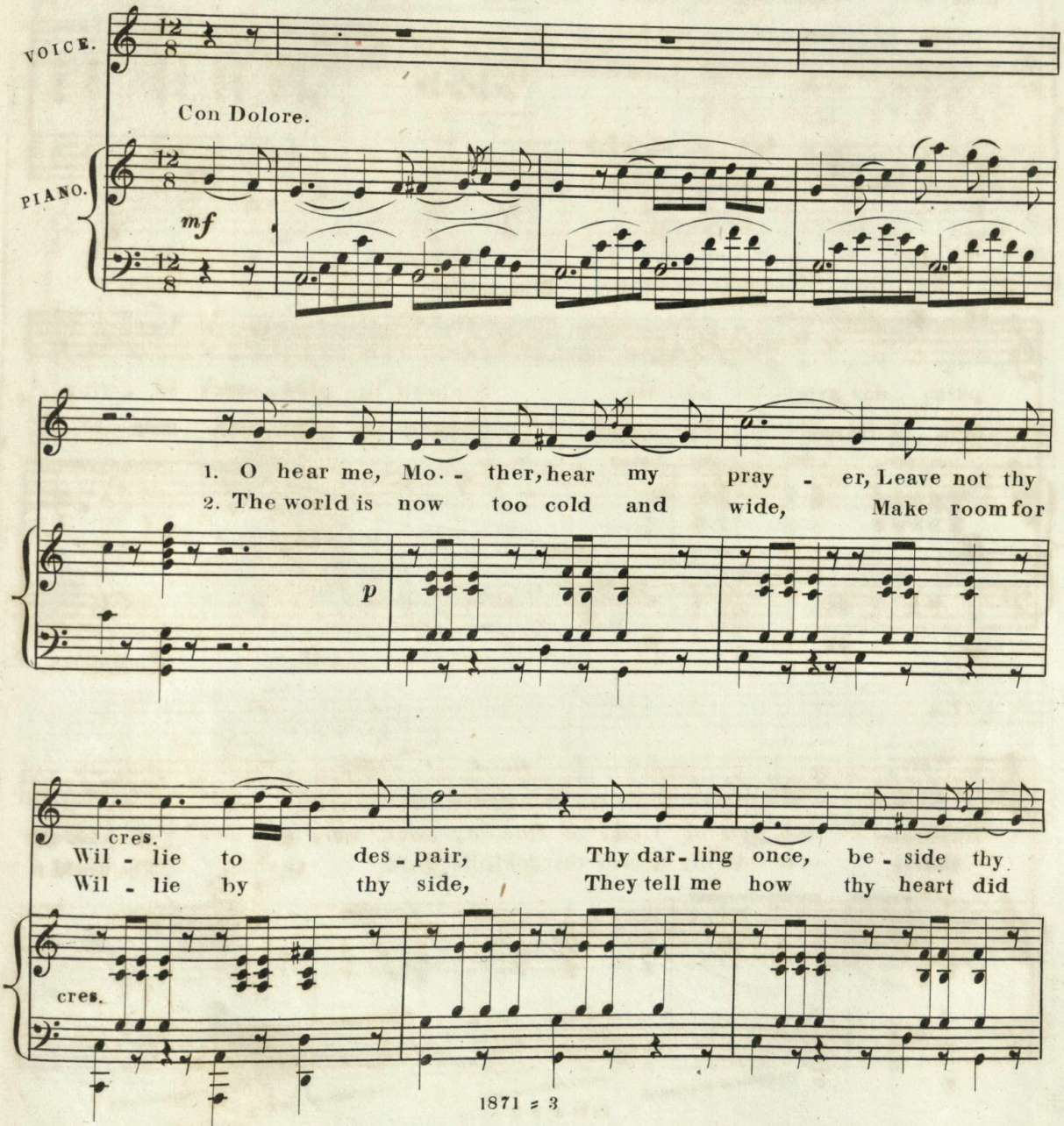

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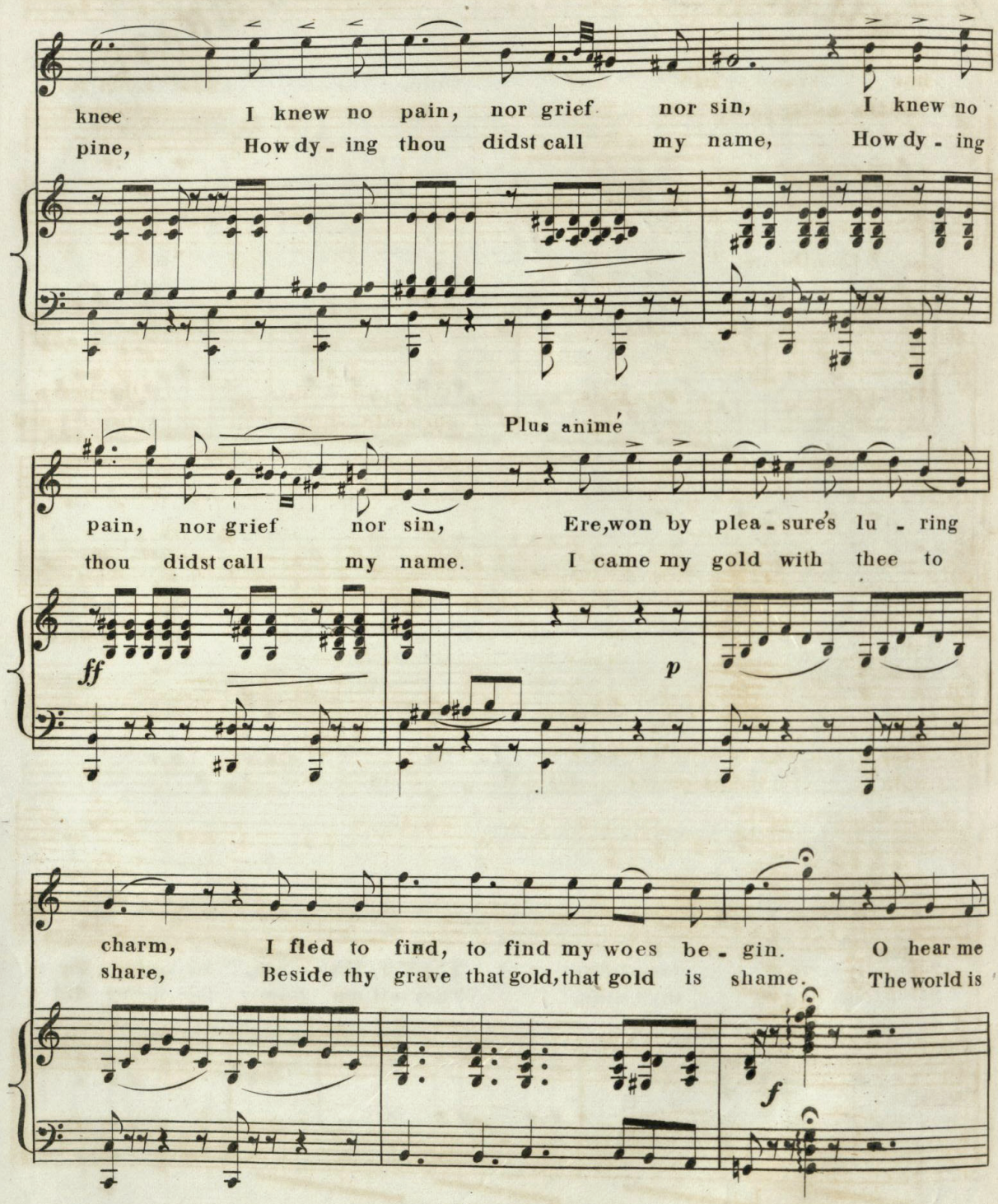
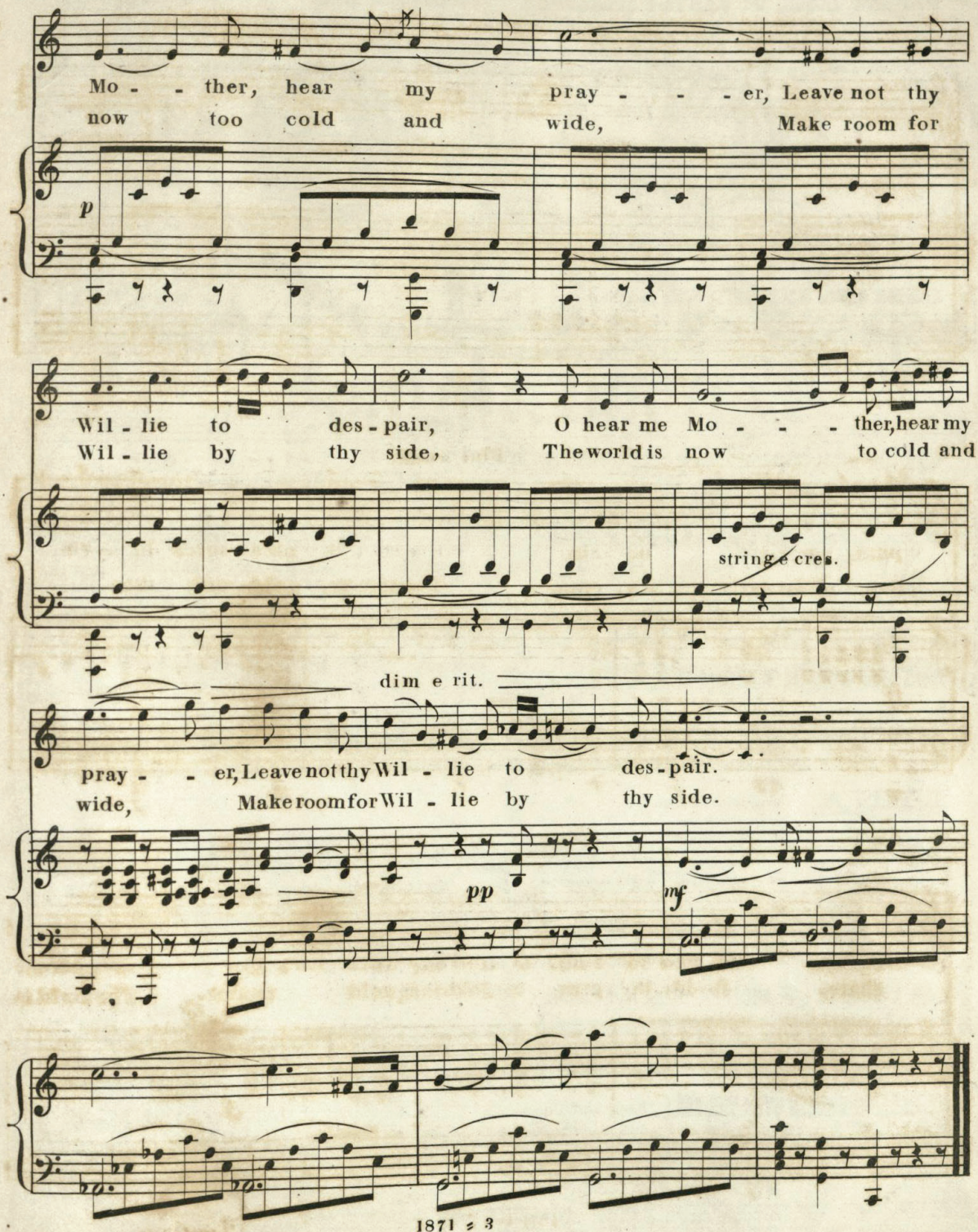

knee I knew no pain, nor grief nor sin, I knew no
pine, How dy - ing thou didst call my name, How dy - ing
Plus animé
pain, nor grief nor sin, Ere, won by plea - sure's lu - ring
thou didst call my name. I came my gold with thee to
ff
p
charm, I fled to find, to find my woes be - gin. O hear me
share, Beside thy grave that gold, that gold is shame. The world is
f


Mo - - ther, hear my pray - - - er, Leave not thy
now too cold and wide, Make room for
p
Wil - lie to des - pair, O hear me Mo - - - ther, hear my
Wil - lie by thy side, The world is now to cold and
string e cres.
dim e rit.
pray - - er, Leave not thy Wil - lie to des - pair.
wide, Make room for Wil - lie by thy side.
pp
mf

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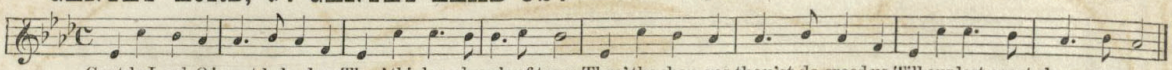

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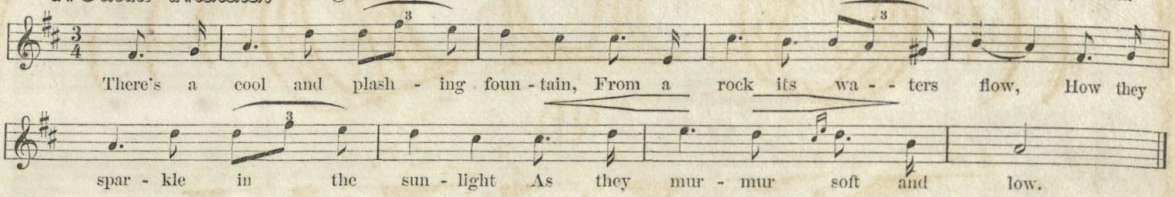

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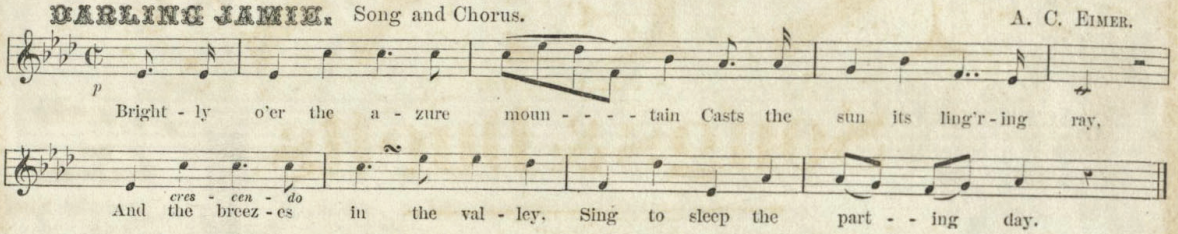

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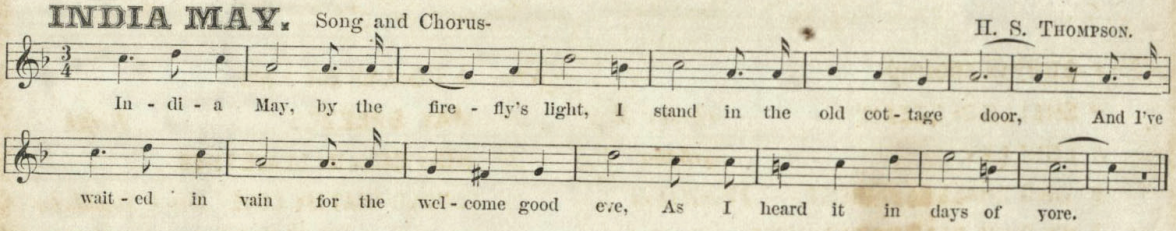

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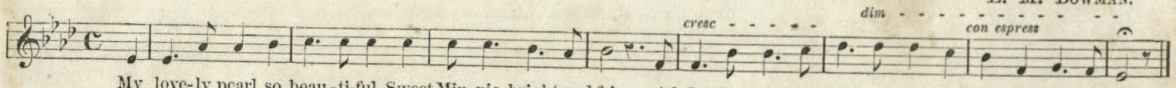

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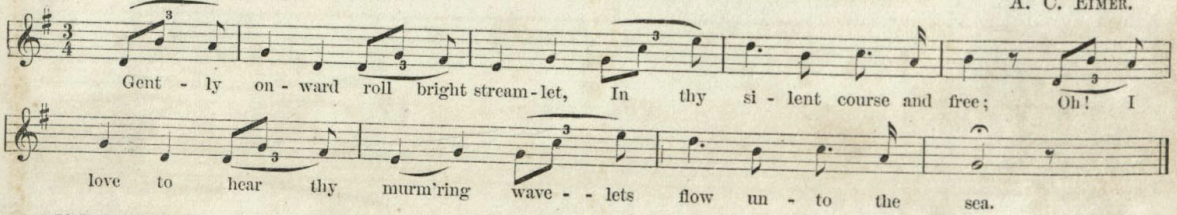

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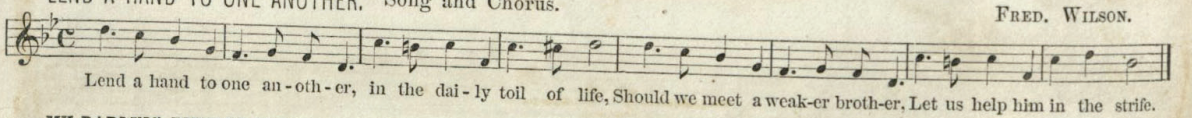

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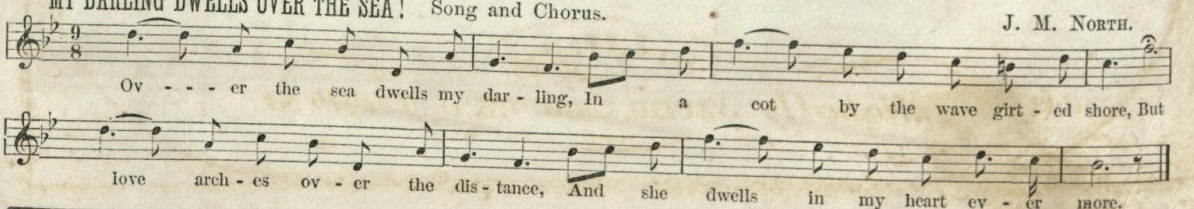

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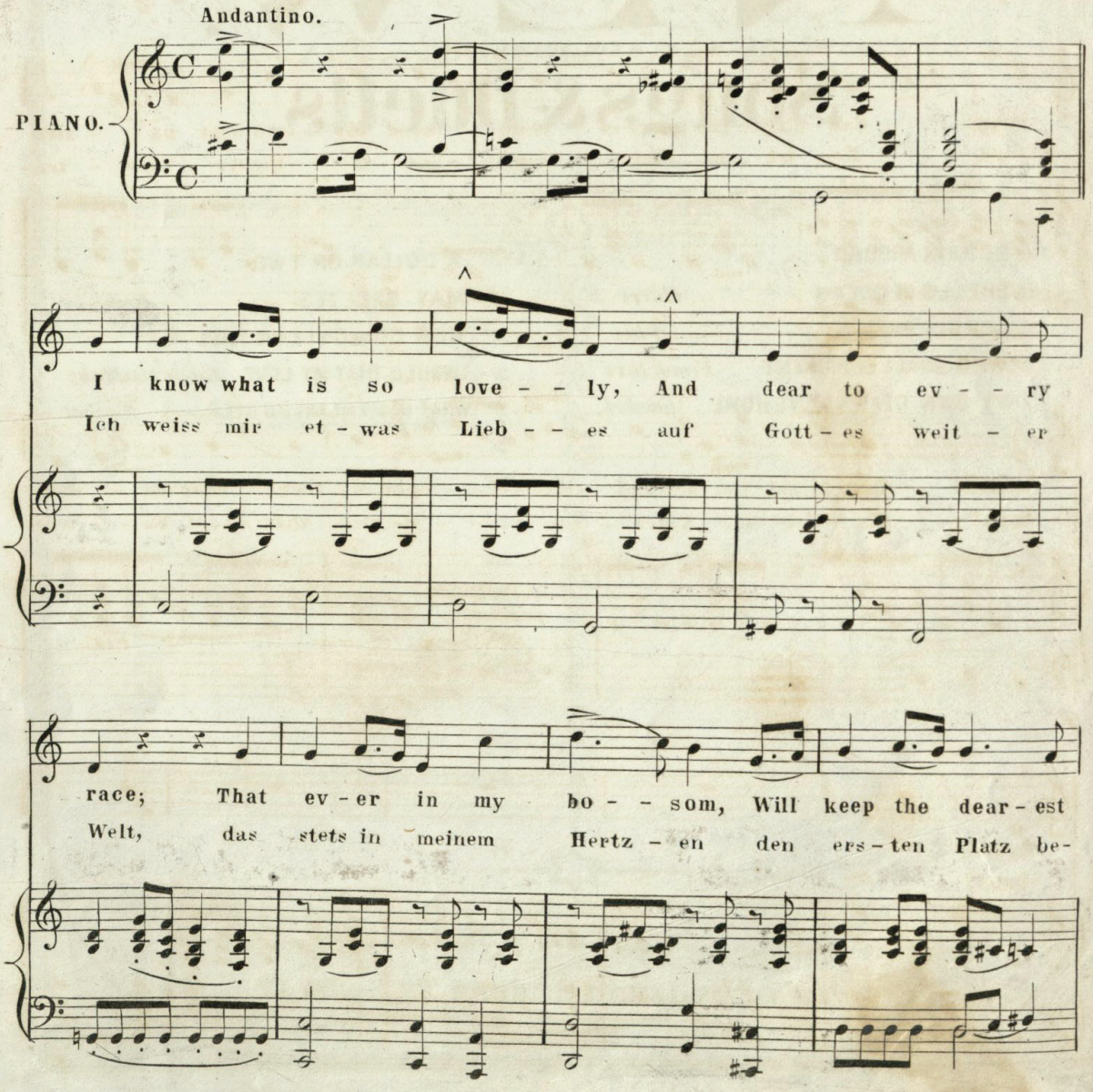
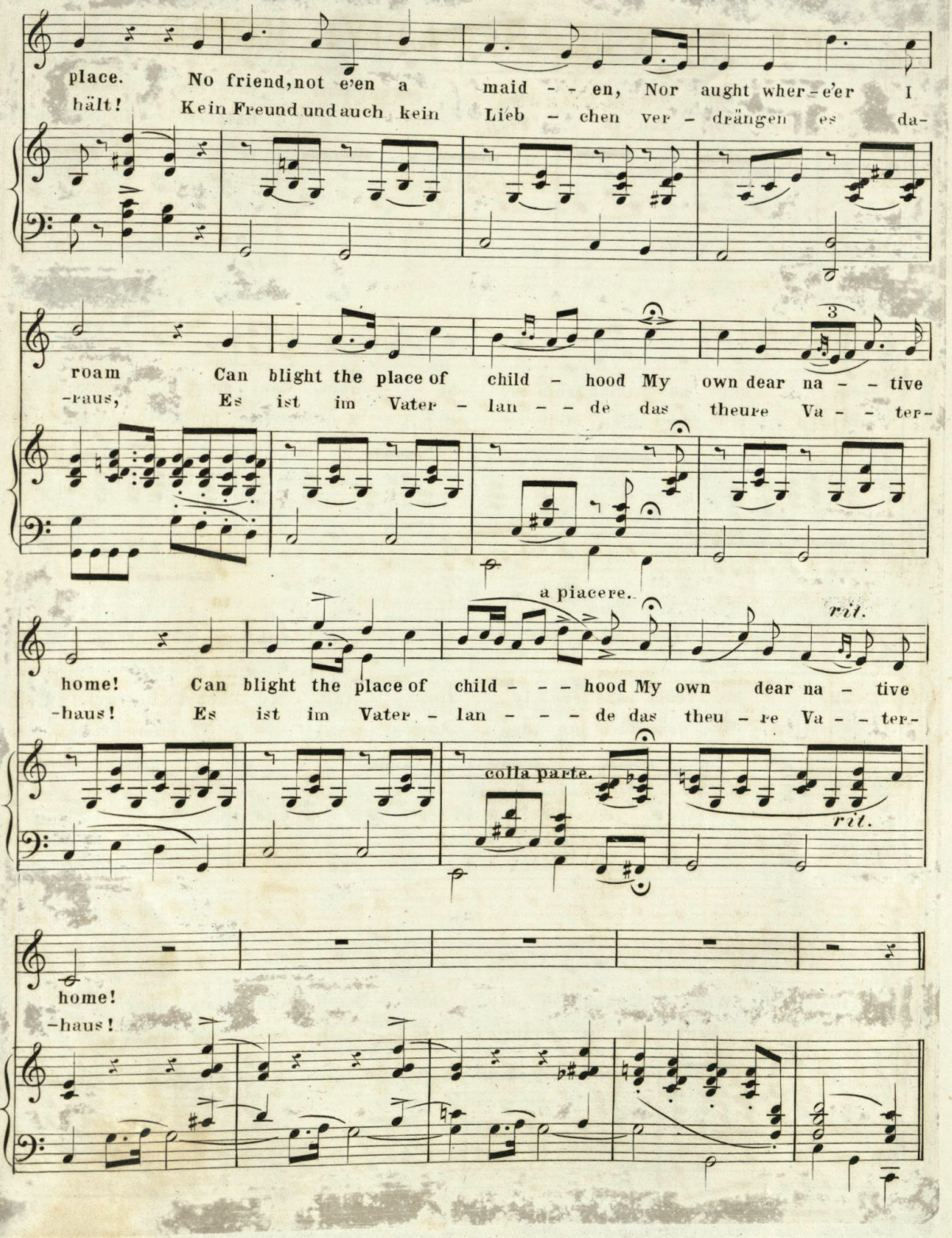
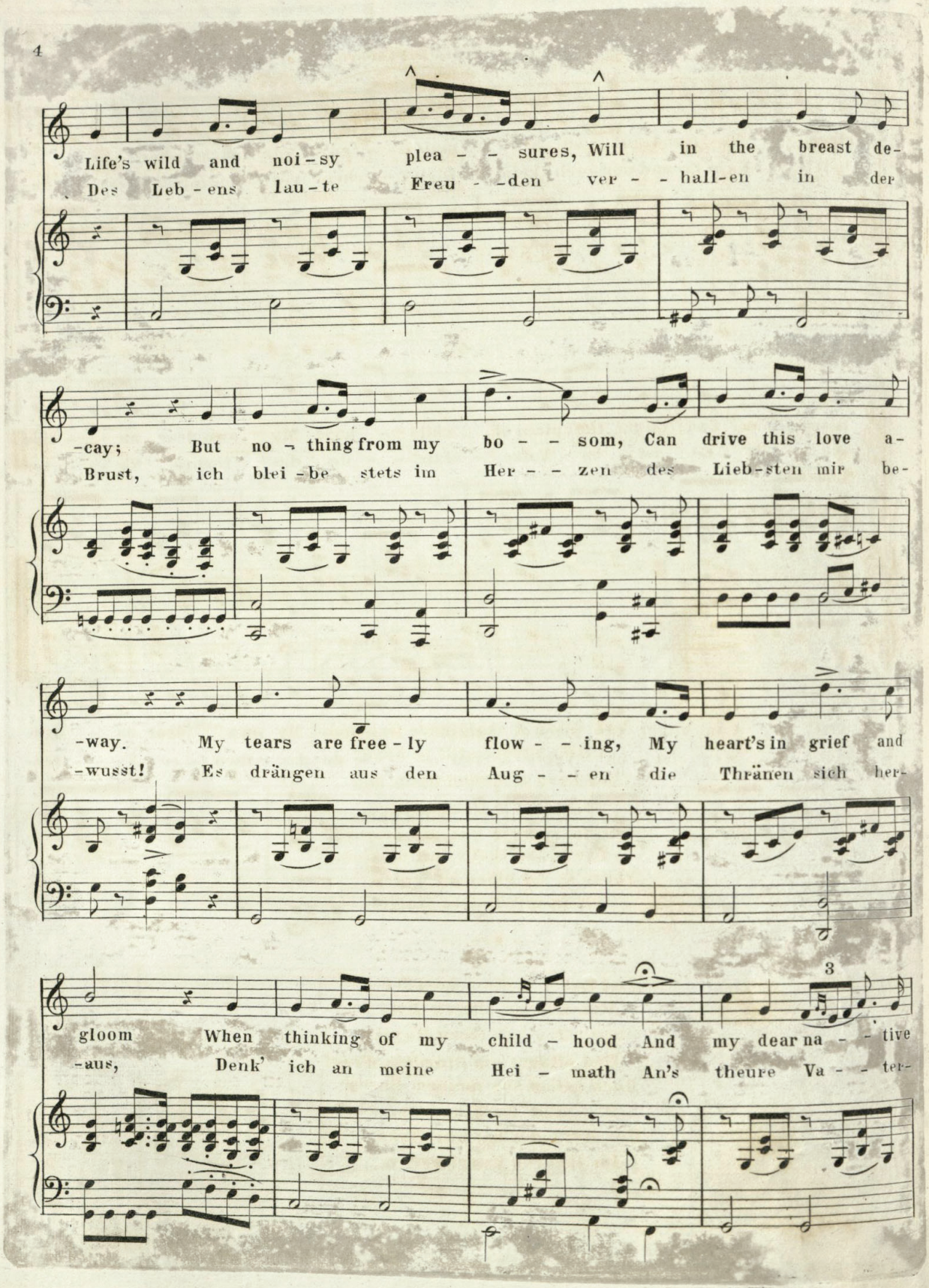
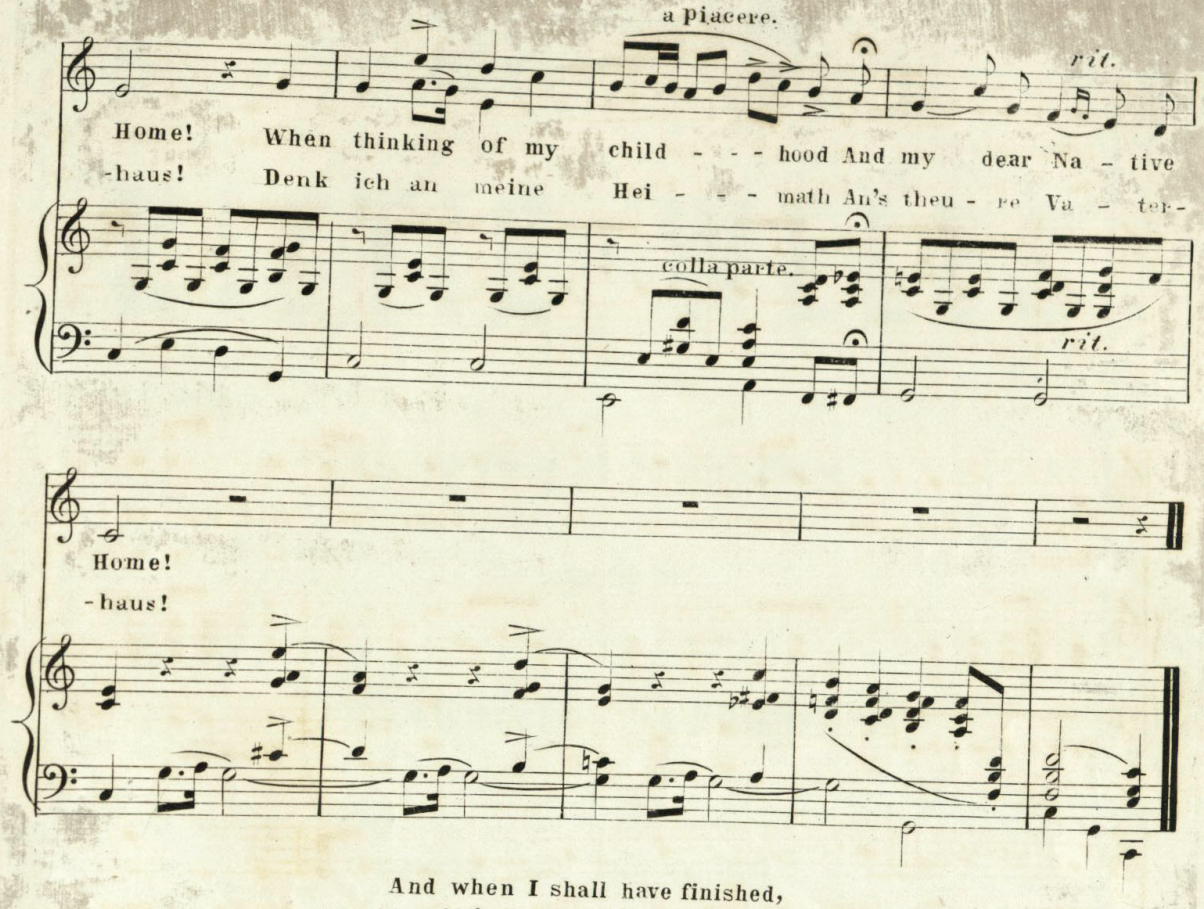



place. No friend, not e'en a maid - - en, Nor aught wher-e'er I
hält! Kein Freund und auch kein Lieb - chen ver - drängen es da-
roam Can blight the place of child - hood My own dear na - - tive
-raus, Es ist im Vater - lan - - de das theure Va - - ter-
a piacere.
rit.
home! Can blight the place of child - - - hood My own dear na - tive
-haus! Es ist im Vater - lan - - - de das theu - re Va - - ter-
colla parte.
rit.
home!
-haus!


Life's wild and noi-sy plea - - sures, Will in the breast de-
Des Leb-ens lau-te Freu - -den ver - - hall-en in der
-cay; But no-thing from my bo - - som, Can drive this love a-
Brust, ich blei-be stets im Her - - zen des Lieb-sten mir be-
-way. My tears are free-ly flow - - ing, My heart's in grief and
-wusst! Es drängen aus den Aug - - en die Thränen sich her-
3
gloom When thinking of my child-hood And my dear na - - tive
-aus, Denk' ich an meine Hei-math An's theure Va - - ter-



And when I shall have finished,
Life's burden still to bear;
Then heap a mound upon me,
3. And plant a flower there.
But take from out my bosom,
The heart that's full of gloom;
There is no place of quiet,
But in my Native Home!

Und hab' ich einst geendet
Des Lebens bittern Lauf,
Dann setzt mir einen Hügel
3. Und pflanzt ein Blumlein d'rauf.
Doch nehmt aus meinem Busen
Das arme Herz heraus,
Das Herz, das hat nur Ruhe
Im theuren Vaterhaus.

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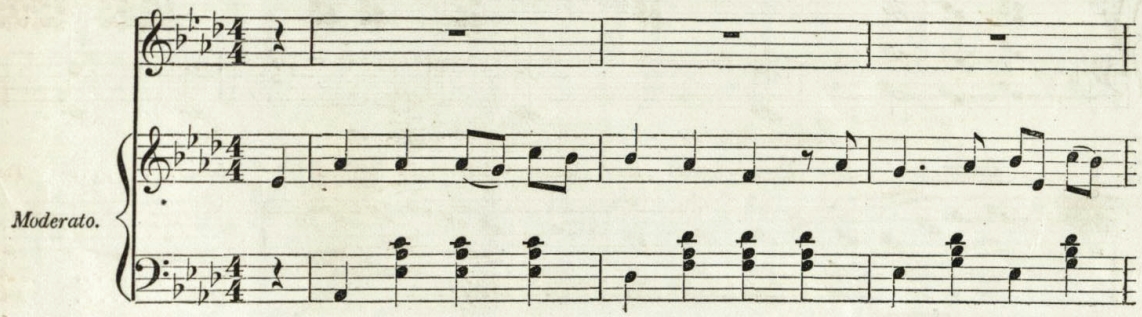

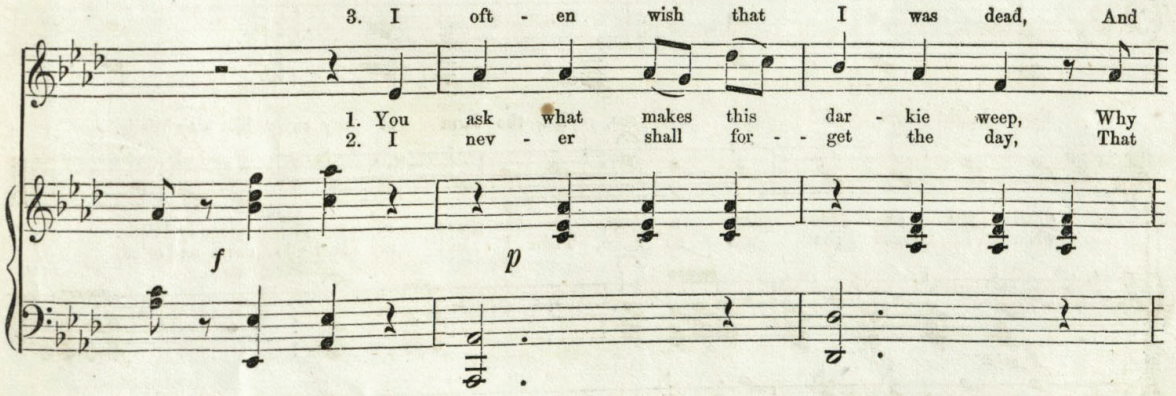

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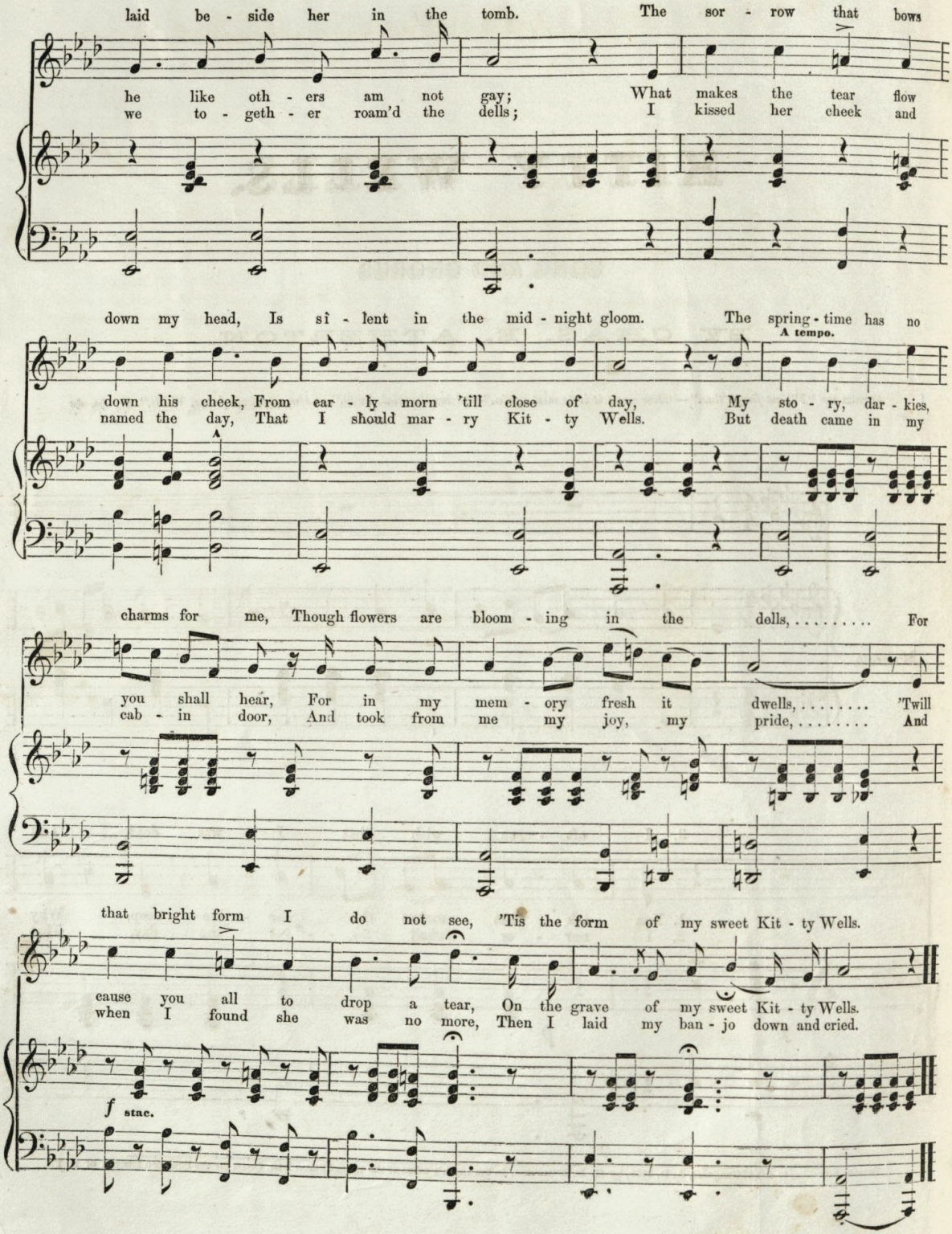
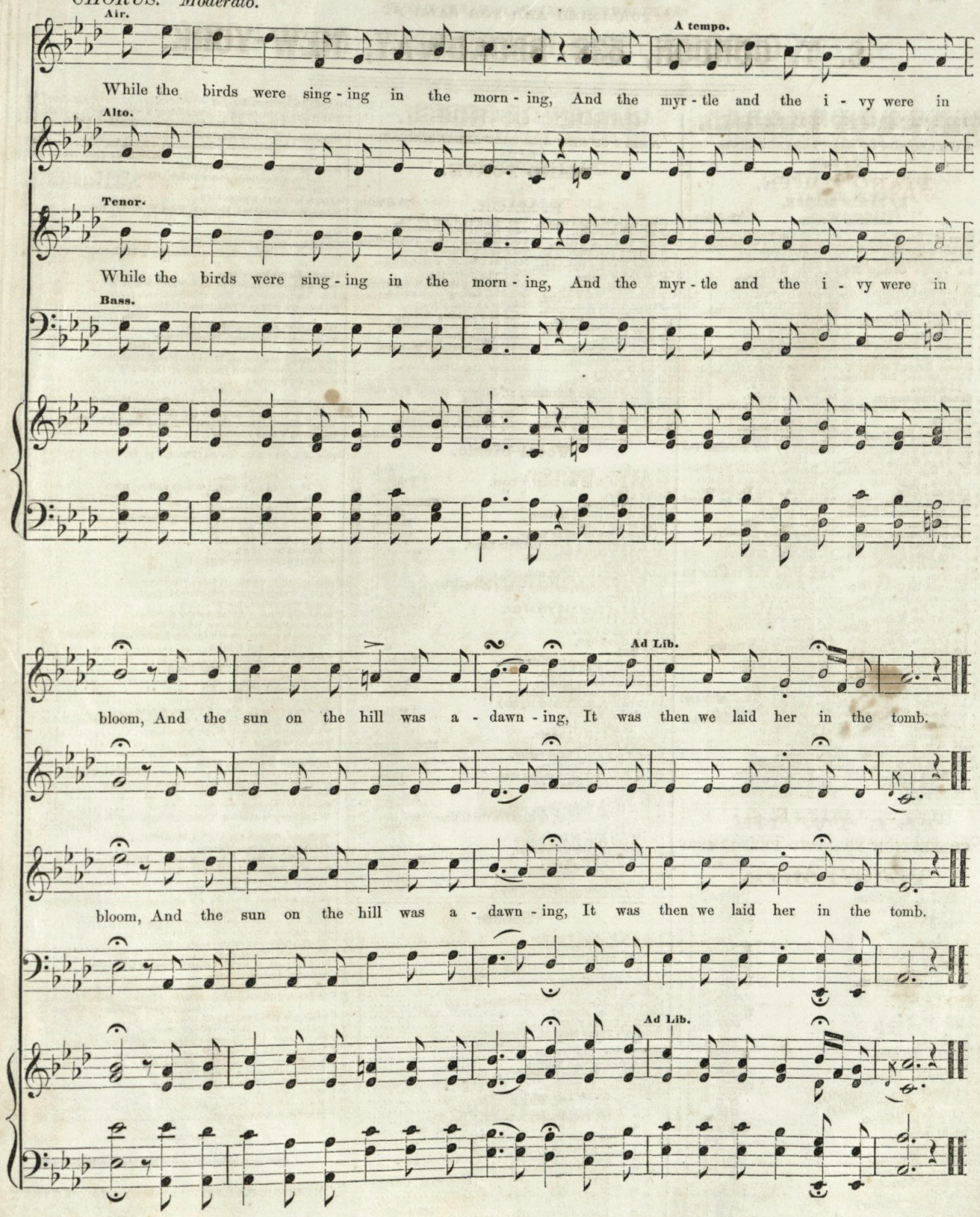

laid be - side her in the tomb. The sor - row that bows
he like oth - ers am not gay; What makes the tear flow
we to - geth - er roam'd the dells; I kissed her cheek and
down my head, Is si - lent in the mid - night gloom. The spring - time has no
A tempo.
down his cheek, From ear - ly morn 'till close of day, My sto - ry, dar - kies,
named the day, That I should mar - ry Kit - ty Wells. But death came in my
charms for me, Though flowers are bloom - ing in the dells, ... For
you shall hear, For in my mem - ory fresh it dwells, ... 'Twill
cab - in door, And took from me my joy, my pride, ... And
that bright form I do not see, 'Tis the form of my sweet Kit - ty Wells.
cause you all to drop a tear, On the grave of my sweet Kit - ty Wells.
when I found she was no more, Then I laid my ban - jo down and cried.
f stac.

CHORUS. *Moderato.*



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90. Anvil Chorus.
91. VaillancePolka—Military.
92. Hocus Pocus Polka.
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19. Happy Home March.
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Why no one to love.	Foster,	25
We are marching on to Richmond.	Locke,	25
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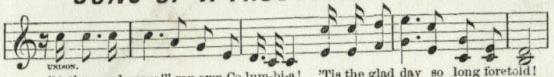

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Lift up your eyes, desponding freemen!
Fling to the winds you needless fears!
He who unfurl'd your beauteous banner,
Says it shall wave a thousand years!

Chorus—"A thousand years!" my own Columbia!
'Tis the glad day so long foretold!
'Tis the glad morn whose early twilight
Washington saw in times of old.

What if the clouds, one little moment,
Hide the blue sky where morn appears,
When the bright sun, that tints them crimson,
Rises to shine a thousand years? *Chorus.*

Tell the great world these blessed tidings!
Yes, and be sure the bondman hears;
Tell the oppressed of every nation
Jubilee lasts a thousand years. *Chorus.*

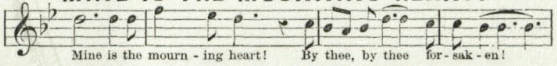
Envious foes, beyond the ocean!
Little we heed your threat'ning sneers;
Little will they—our children's children—
When you are gone a thousand years. *Chorus.*

Rebels at home! go hide your faces—
Weep for your crimes with bitter tears;
You could not bind the blessed daylight,
Though you should strive a thousand years. *Chorus.*

Back to your dens, ye secret traitors!
Down to your own degraded spheres!
Ere the first blaze of dazzling sunshine
Shortens your lives a thousand years. *Chorus.*

Haste thee along, thou glorious Noonday!
Oh, for the eyes of ancient seers!
Oh, for the faith of Him who reckons
Each of his days a thousand years. *Chorus.*

"MINE IS THE MOURNING HEART."



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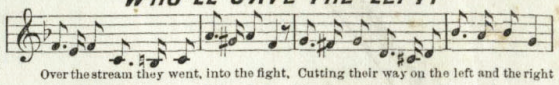
Thou hast roam'd under summer skies,
Whilst I have weather'd the storm—
I have pray'd that the angels fair
Would shield thy pillow from harm.
But thou wert gone! and none this soul
From sadness could awaken—
Mine is the mourning heart,
By thee forsaken!

Thou hast whisper'd, in words of love,
To other ears than mine—
I have yielded to others' charms,
But worshipped only thine.
But ah! dost thou remember, love,
Those sacred vows we've taken?
Mine is the mourning heart, &c.

"WHO'LL SAVE THE LEFT."



A Battle Scene—Words by R. TOMPKINS—Music by

GEO. F. ROOT.

"To perpetuate the glory of the brave men of the Nineteenth Illinois, and their companions in arms, who fell at Murfreesboro'." This is a vivid description of the brilliant charge of the 19th, in response to Gen. Negley's call of "Who'll save the left?" in that memorable fight. Singers who have energetic voices and good descriptive and declamatory power, will produce great effect with this song. **Price—50 cents.**

Through two long days the battle raged
In front of Murfreesboro',
And cannon balls tore up the earth
As plow turns up the furrow—
Brave soldiers by the hundred fell
In fierce assault and sally,
While bursting shell hiss'd, screamed and fell,
Like demons in the valley.
The Northman and the Southron met,
In bold, defiant manner—
Now victory perched on Union flag,
And now on rebel banner.
But see! upon the Union's left,
Bear down in countless numbers,
With shouts that seem to wake the hills
From their eternal slumbers;
The rebel hosts, whose iron rain
Beats down our weaker forces,
And covers all the battle plain
With torn and mangled corses—
Still onward press the rebel hordes
More boldly, fiercer, faster,
But Negley's practiced eye discerns
The swift and dread disaster.
"WHO'LL SAVE THE LEFT?" his voice rang out
Above the roar of battle,
"The Nineteenth!" shouted Colonel Scott,
Amid the musket's rattle;
"The Nineteenth be it—Make the charge!"
Quick as the word was given,
The Nineteenth fell upon the foe
As lightning falls from heaven.

Over the stream they went, into the fight,
Cutting their way on the left and the right,
Unheeding the storm of the shot and the shell,
Unheeding the fate of their comrades who fell—
Onward they sped like the fierce lightning's flash—
Onward they sped with a tornado's crash—
Onward they sped like the bolts of the thunder,
Resistlessly crushing the rebel hosts under;
Till wild in their terror they scattered and fled,
Leaving heaps upon heaps of their dying and dead—
And the shout that went up, with the set of the sun,
Told the charge was triumphant, the great battle won.

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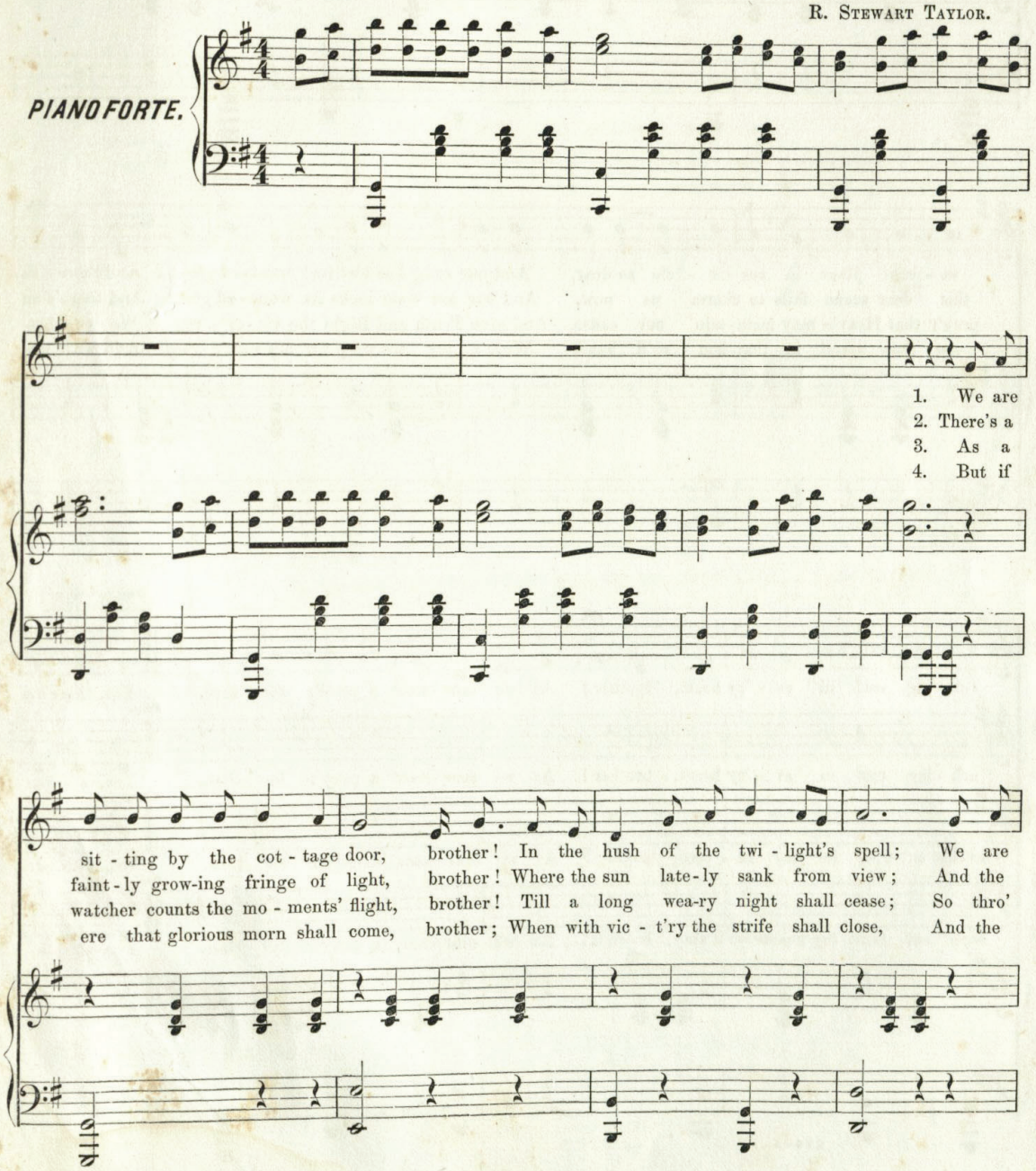
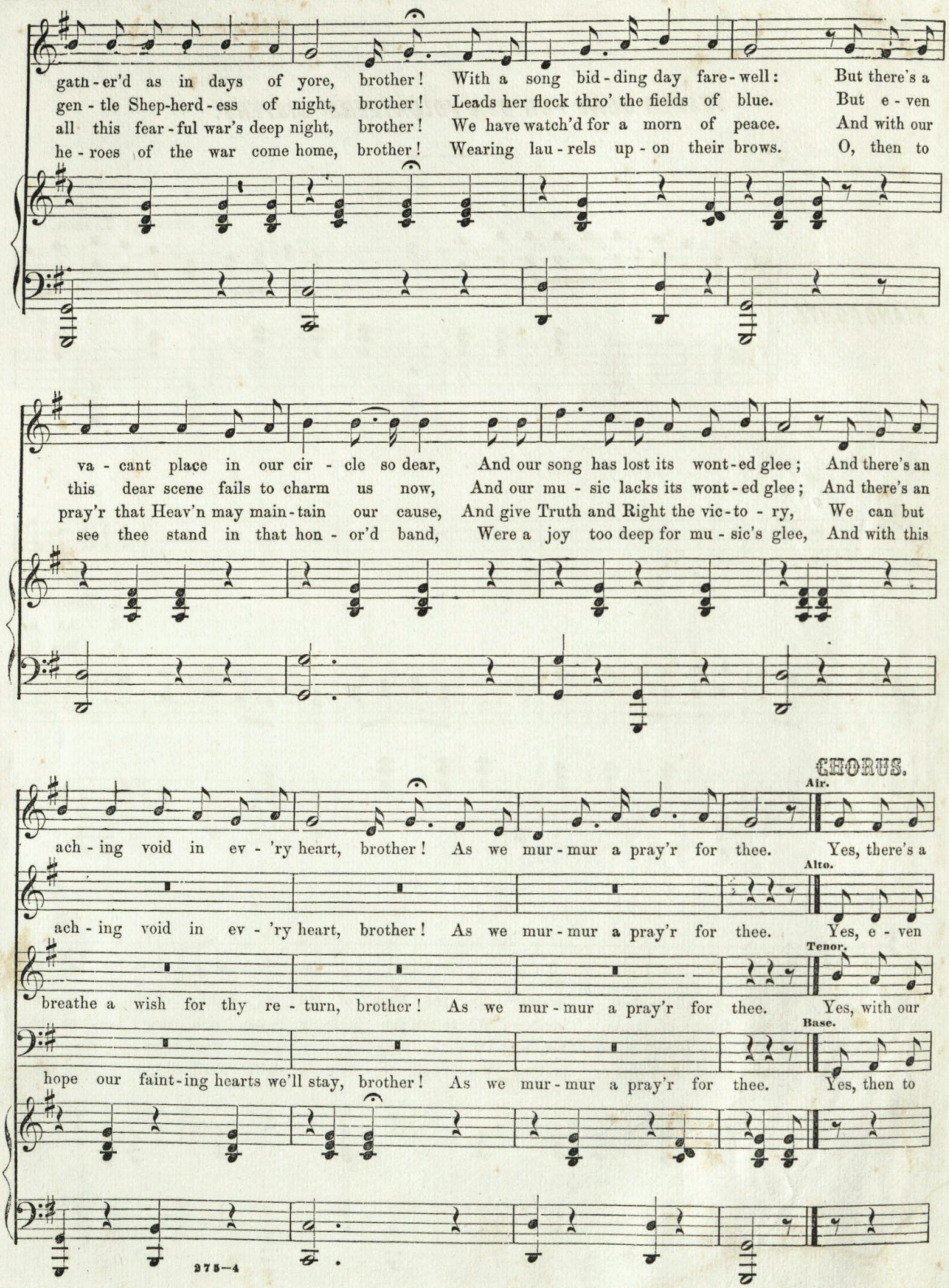
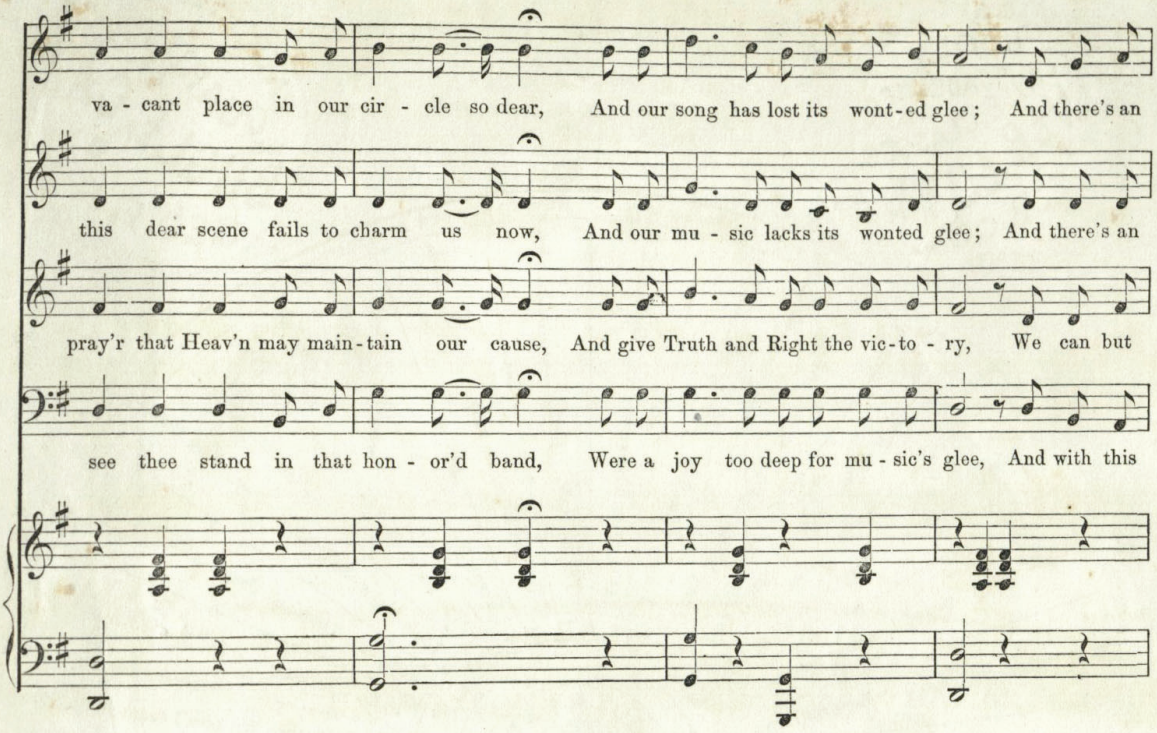



gath-er'd as in days of yore, brother! With a song bid-ding day fare-well: But there's a
gen-tle Shep-herd-ess of night, brother! Leads her flock thro' the fields of blue. But e-ven
all this fear-ful war's deep night, brother! We have watch'd for a morn of peace. And with our
he-roes of the war come home, brother! Wearing lau-rels up-on their brows. O, then to
va-cant place in our cir-cle so dear, And our song has lost its wont-ed glee; And there's an
this dear scene fails to charm us now, And our mu-sic lacks its wont-ed glee; And there's an
pray'r that Heav'n may main-tain our cause, And give Truth and Right the vic-to-ry, We can but
see thee stand in that hon-or'd band, Were a joy too deep for mu-sic's glee, And with this
CHORUS.
Air.
ach-ing void in ev-'ry heart, brother! As we mur-mur a pray'r for thee. Yes, there's a
Alto.
ach-ing void in ev-'ry heart, brother! As we mur-mur a pray'r for thee. Yes, e-ven
Tenor.
breathe a wish for thy re-turn, brother! As we mur-mur a pray'r for thee. Yes, with our
Base.
hope our faint-ing hearts we'll stay, brother! As we mur-mur a pray'r for thee. Yes, then to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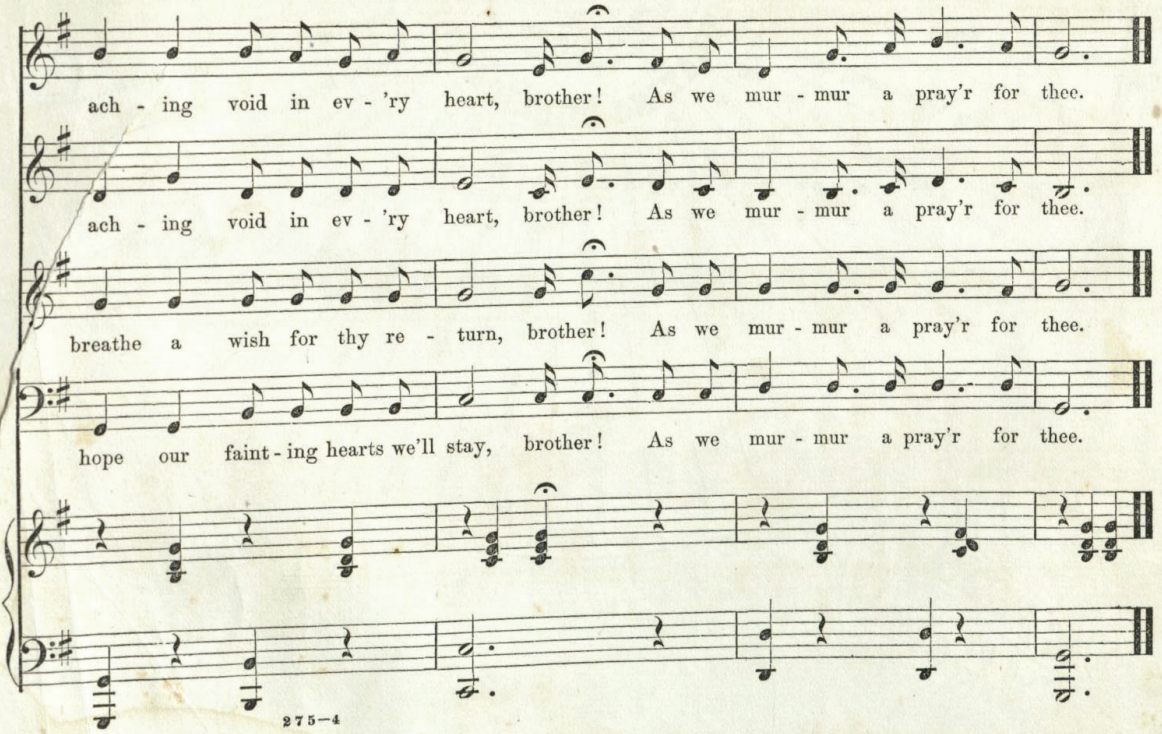
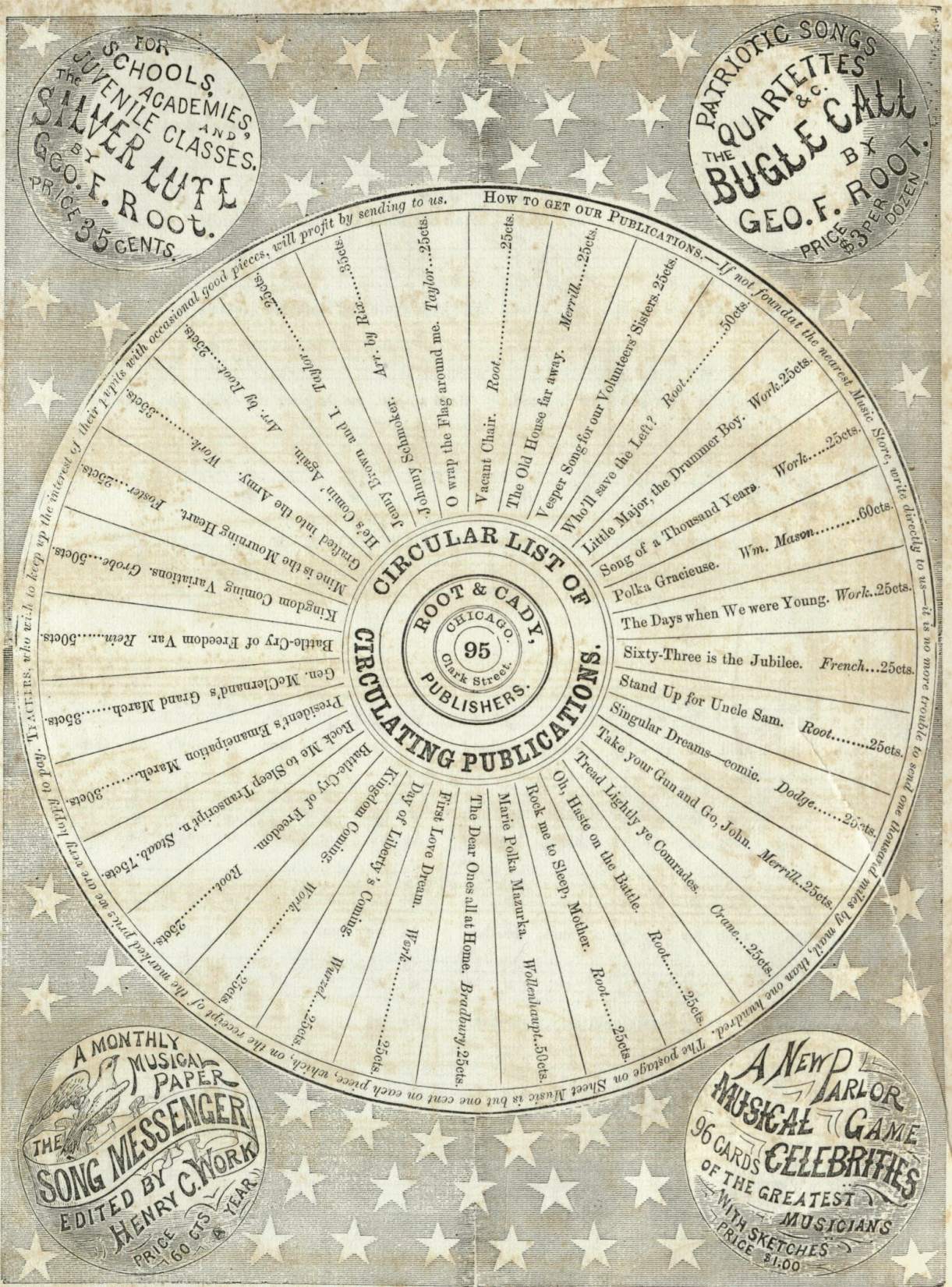

ach - ing void in ev - 'ry heart, brother! As we mur - mur a pray'r for thee.
ach - ing void in ev - 'ry heart, brother! As we mur - mur a pray'r for thee.
breathe a wish for thy re - turn, brother! As we mur - mur a pray'r for thee.
hope our faint - ing hearts we'll stay, brother! As we mur - mur a pray'r for thee.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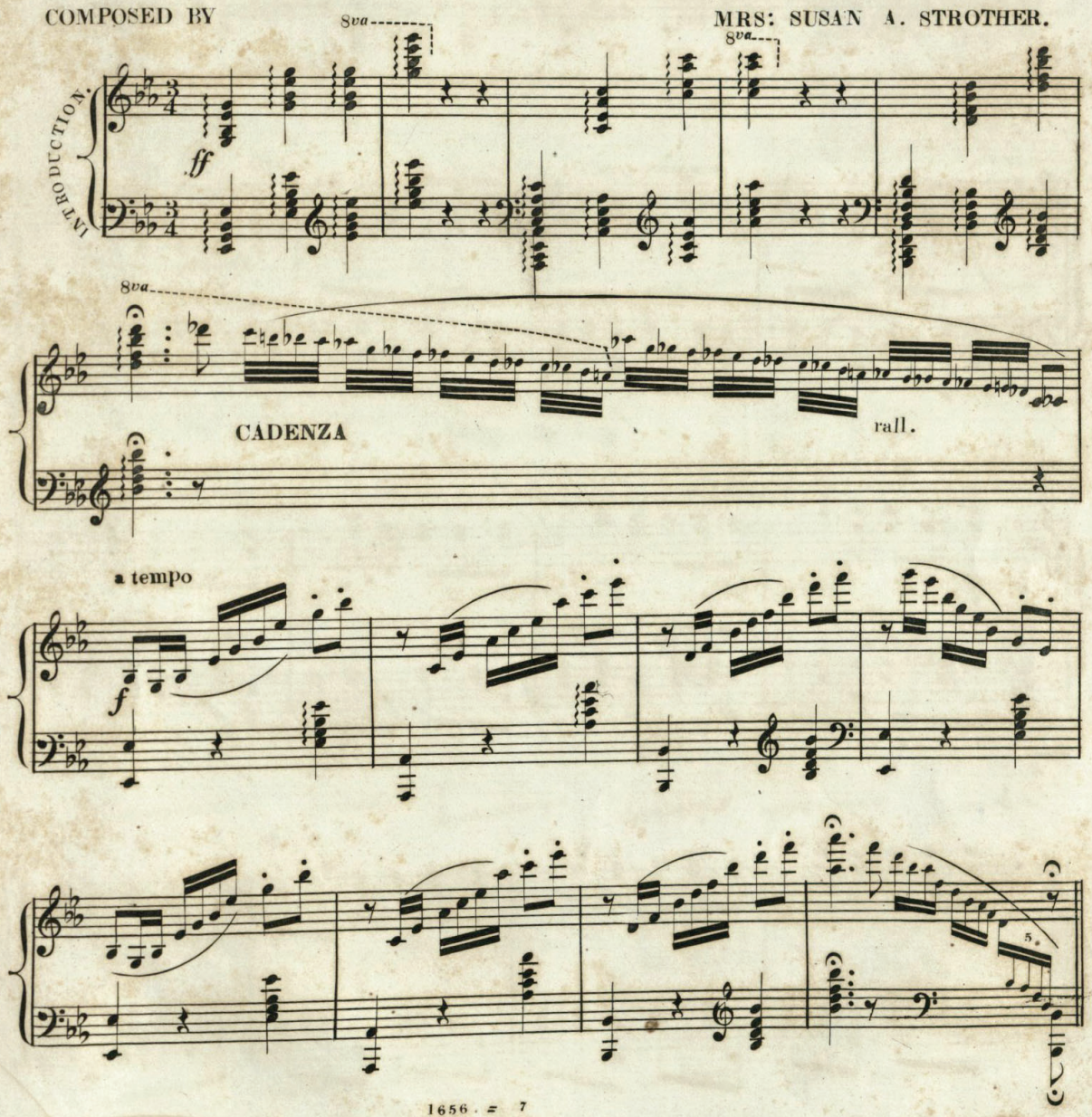

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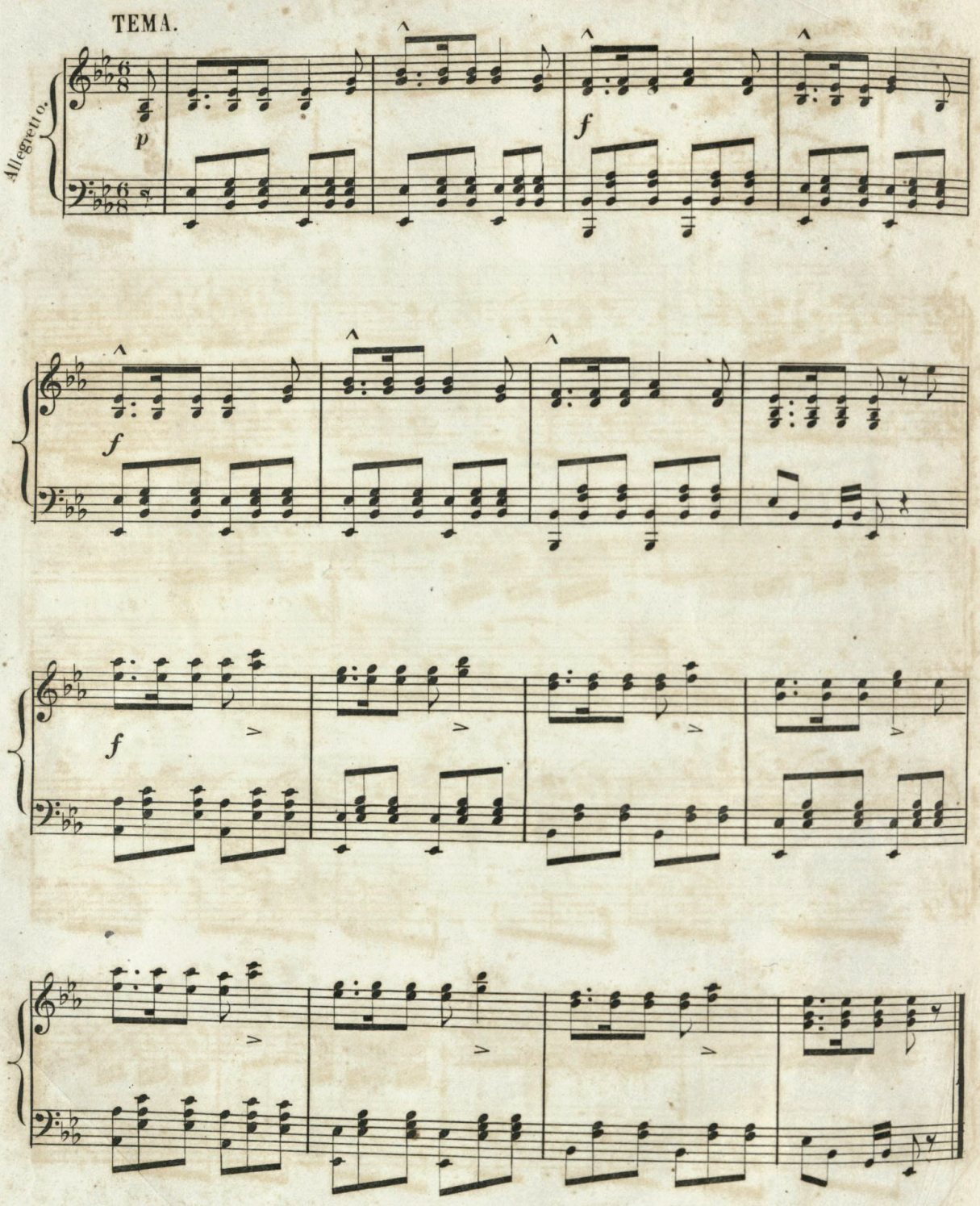
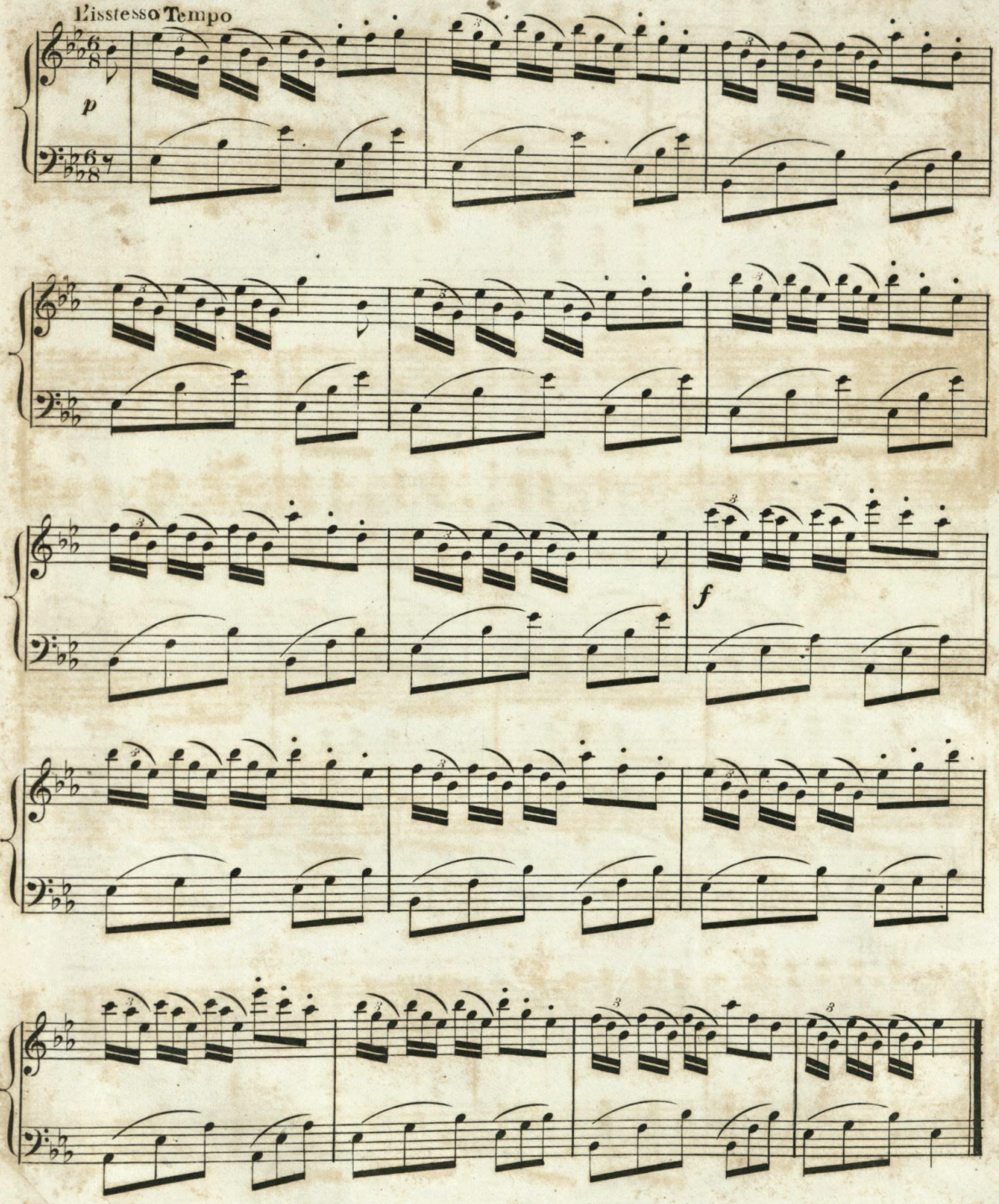


VAR: I.

L'isstesso Tempo



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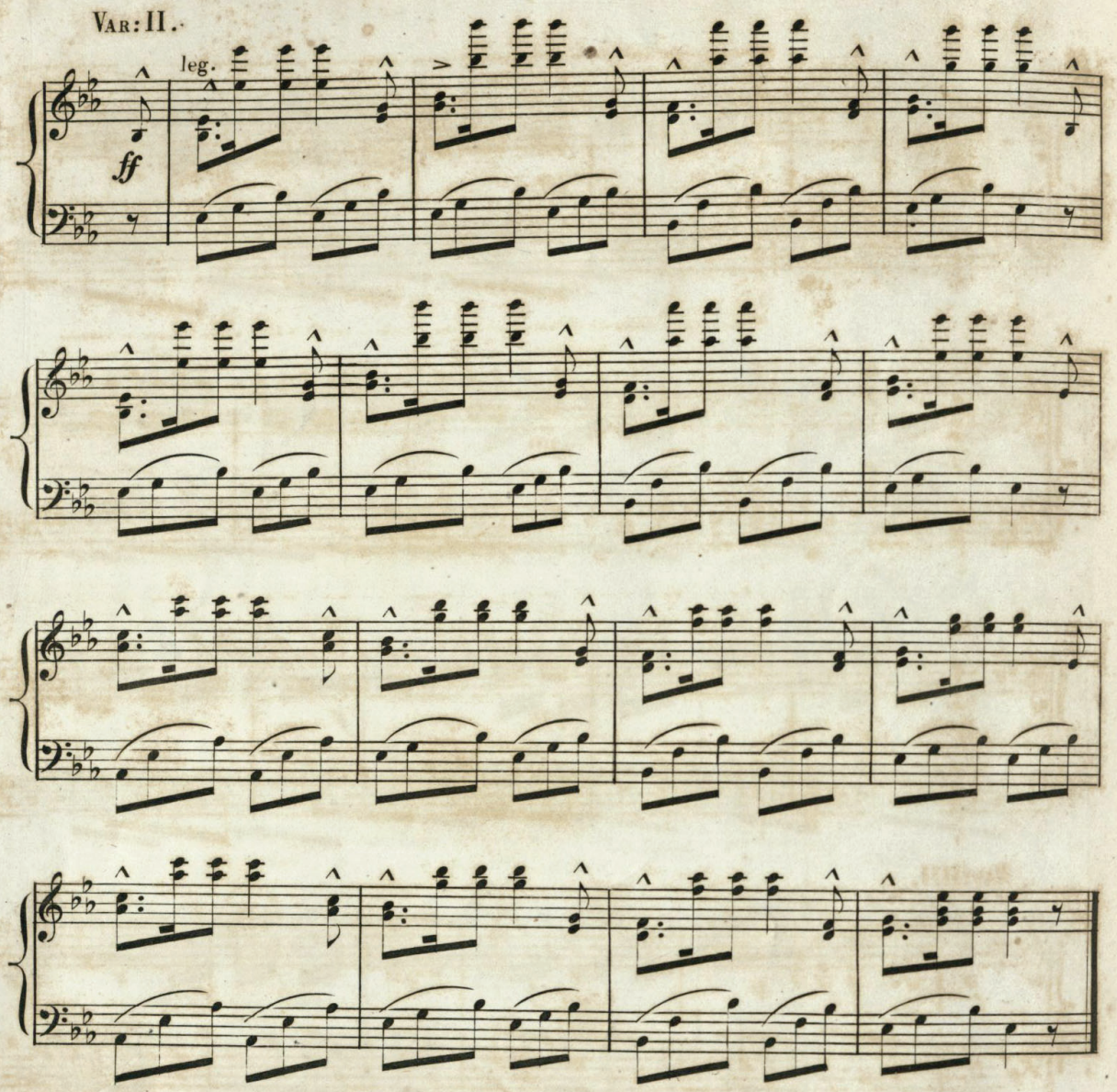

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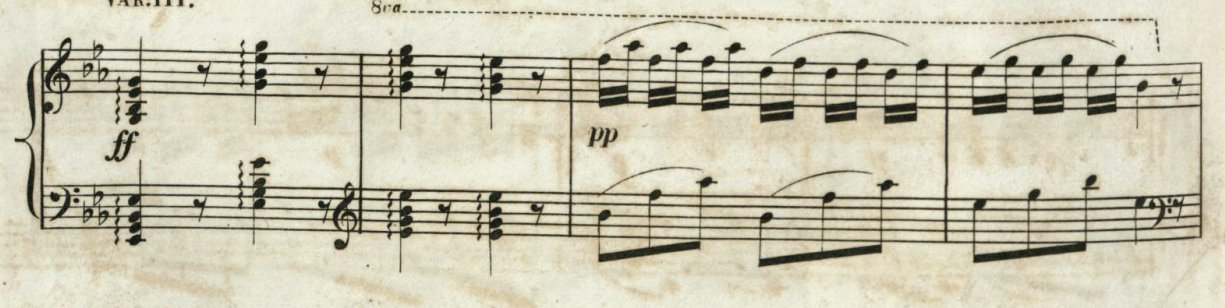

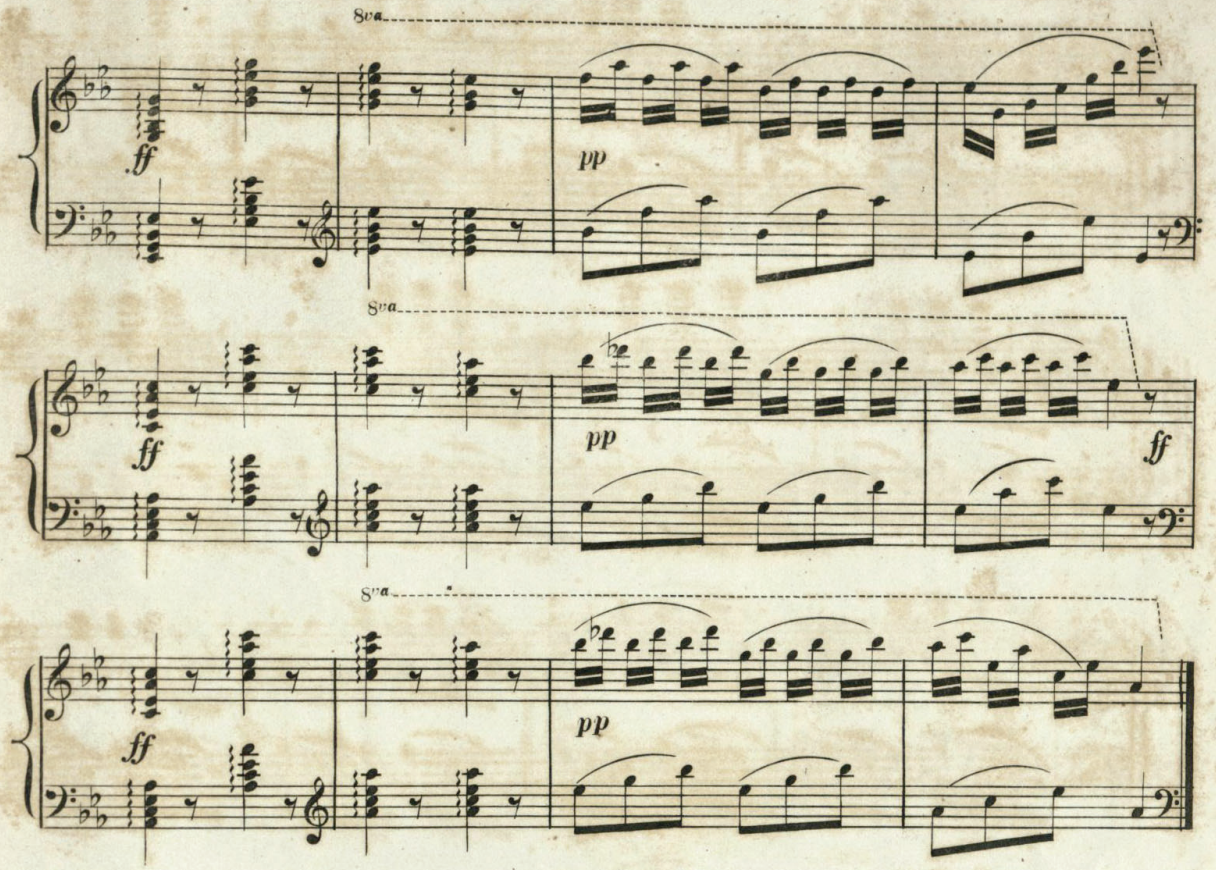

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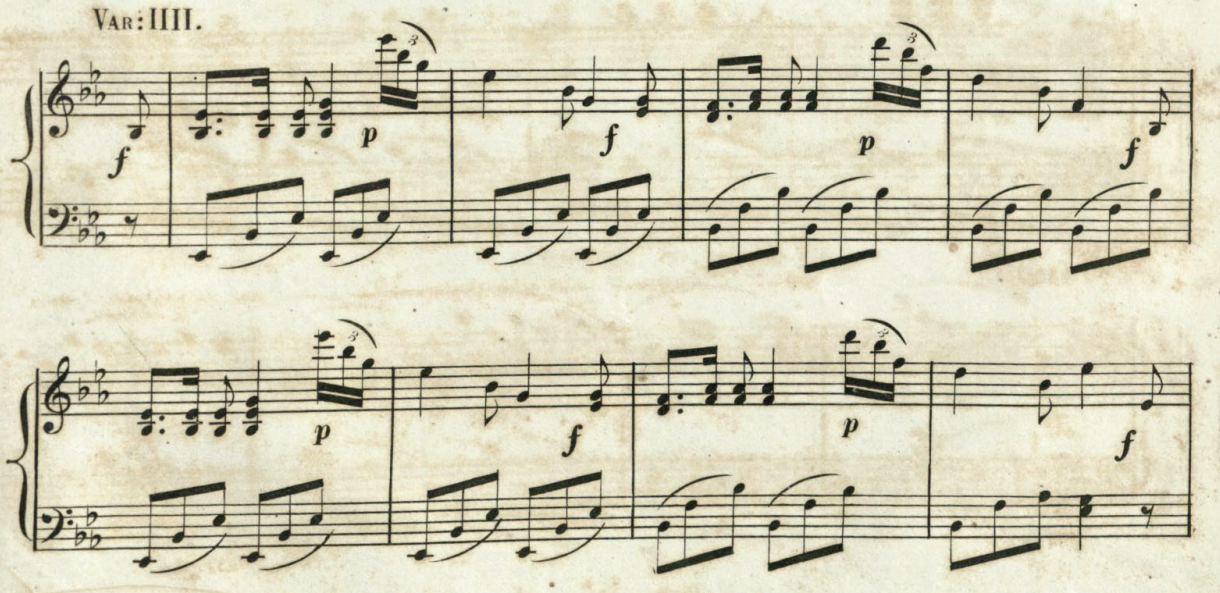

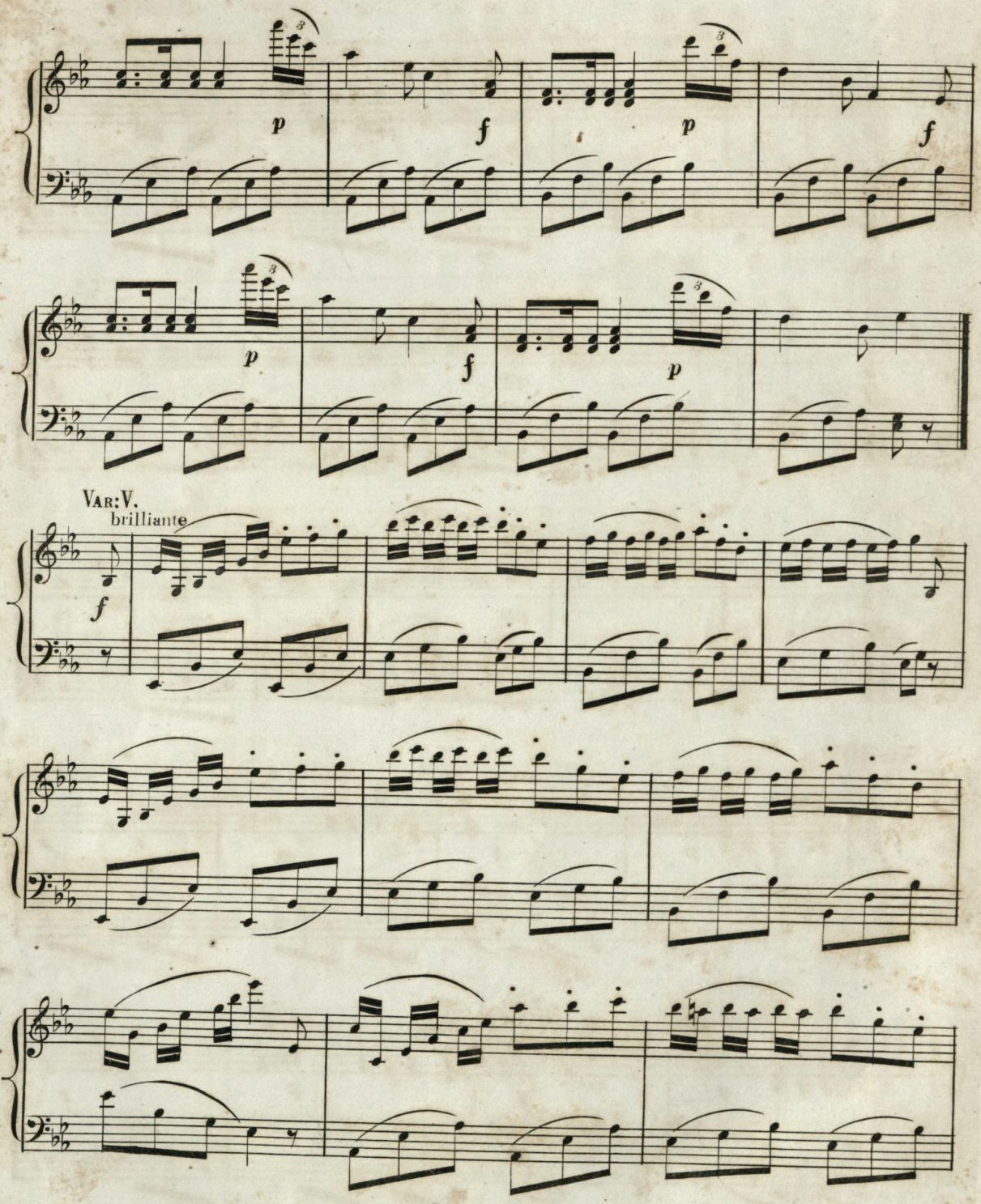
p
f
p
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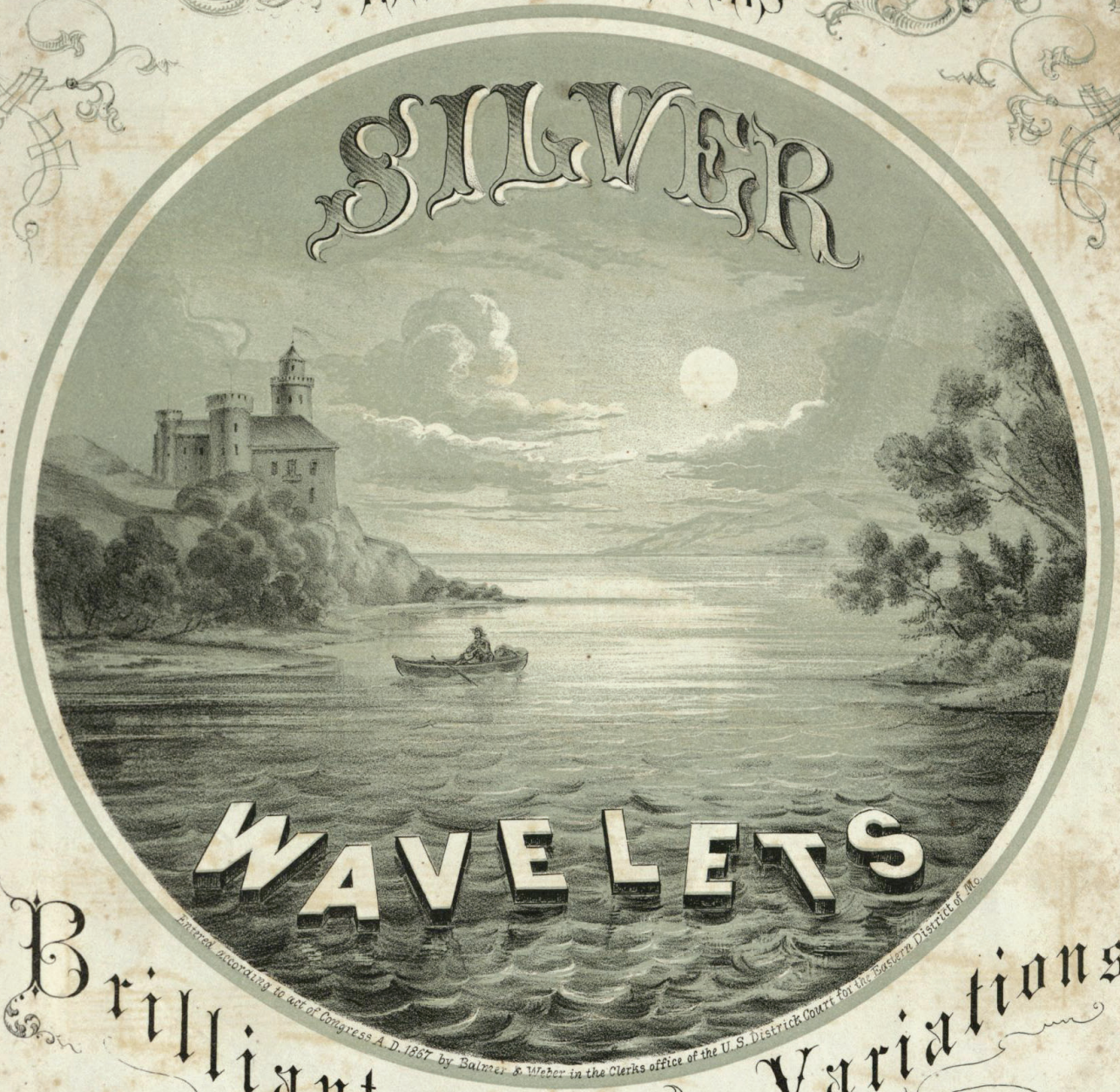
Var: V.
brilliante
f

Inscribed to the
REV. ROBERT P. FARRIS

SILVER WAVELETS



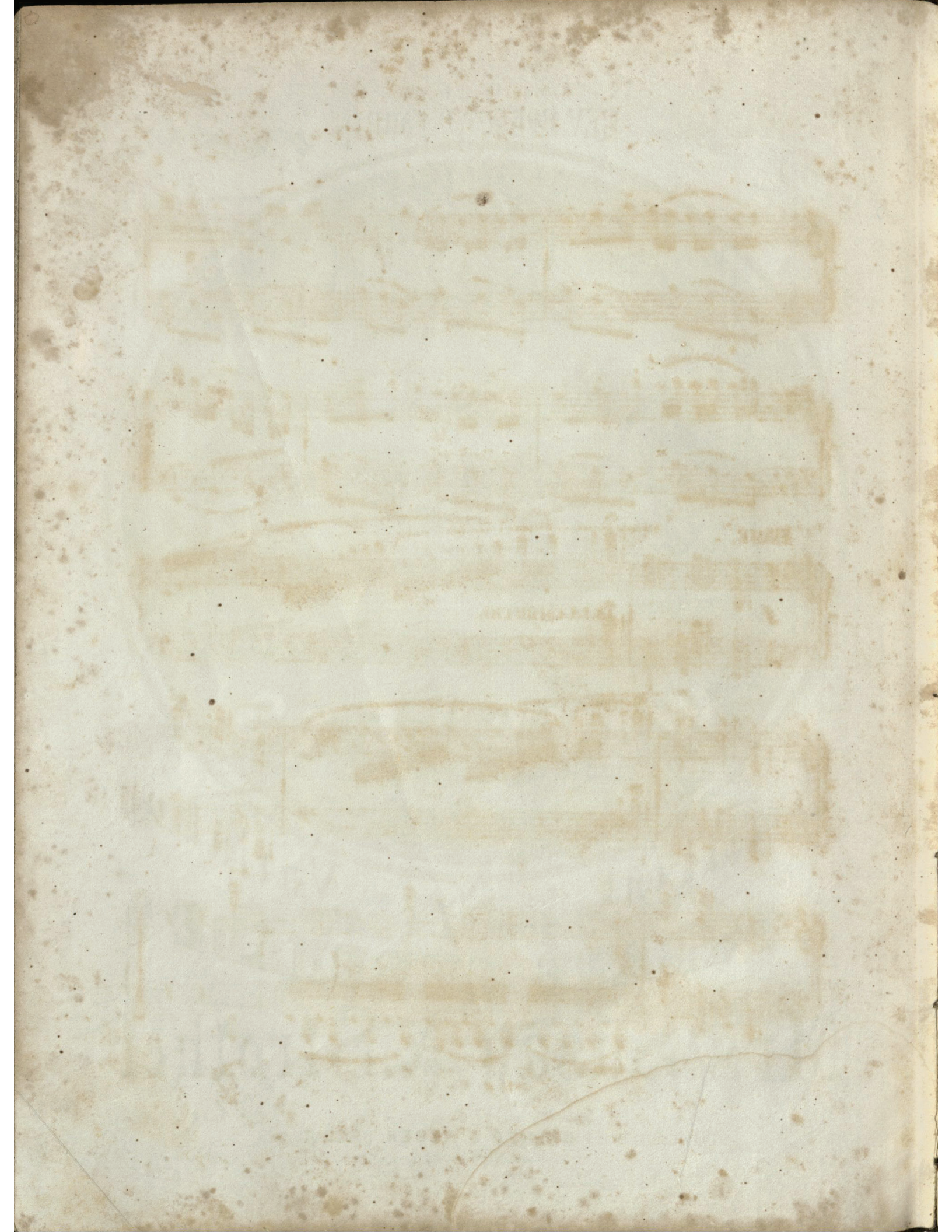
Entered according to act of Congress A.D. 1867 by Balmer & Weber in the Clerks office of the U.S. District Court for the Eastern District of Mo.

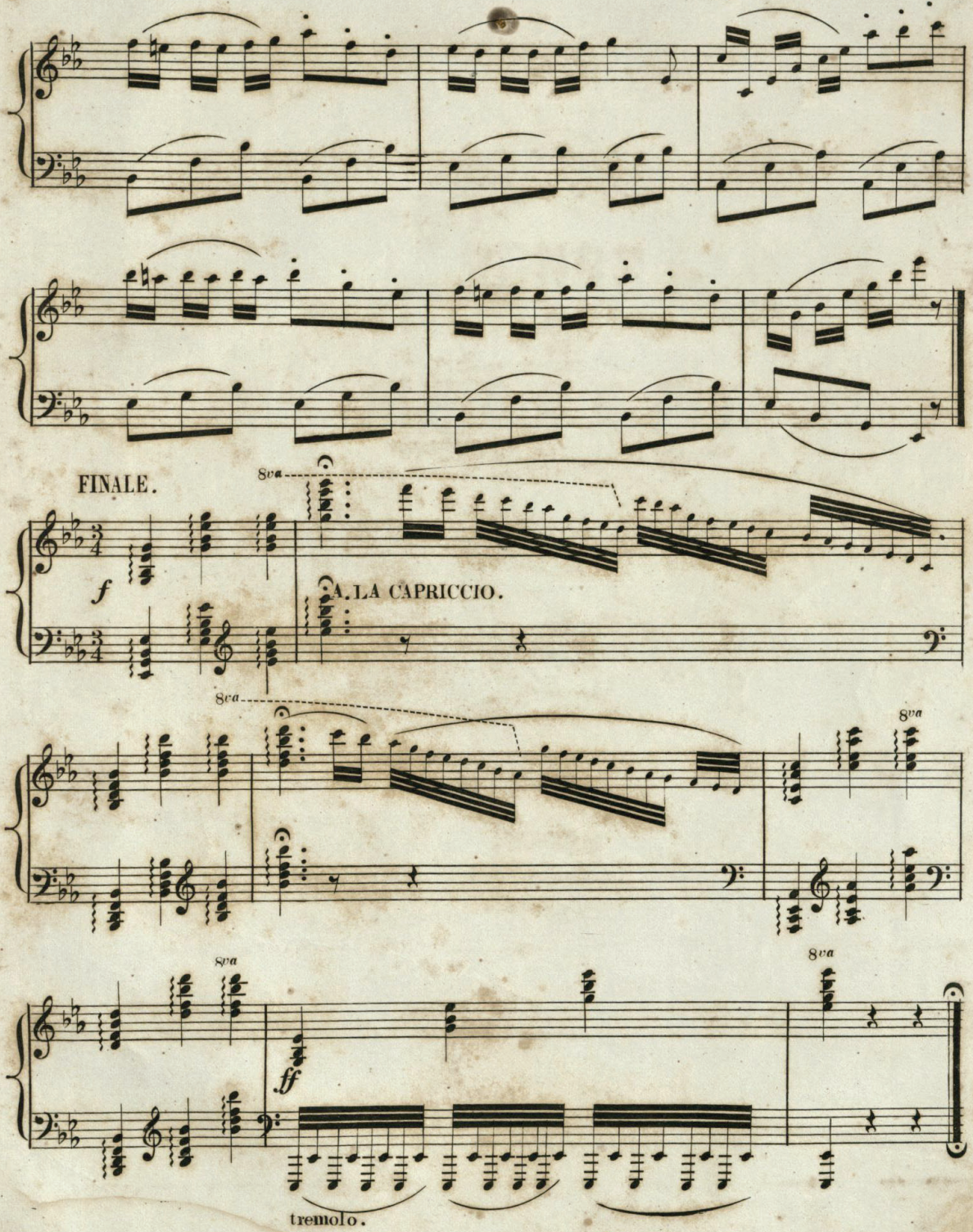
Brilliant Variations
on the
PIRATE SERENADE

by **Mrs. Susan A. Strother**

7½

PUBLISHED BY **BALMER & WEBER** ST. LOUIS, MO
Gast, Moeller & Co. lith., Cor. 3rd & Olive.




FINALE.
8va
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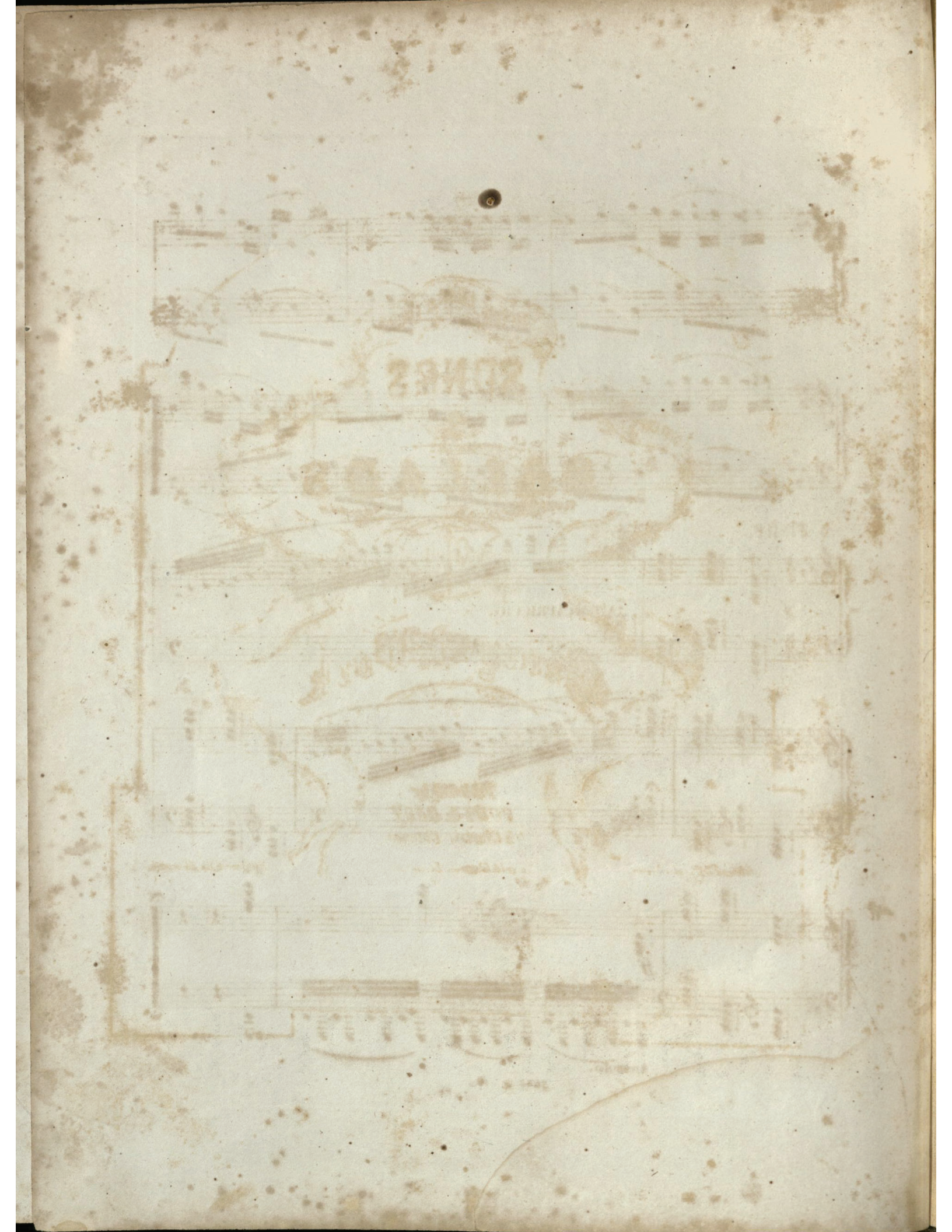
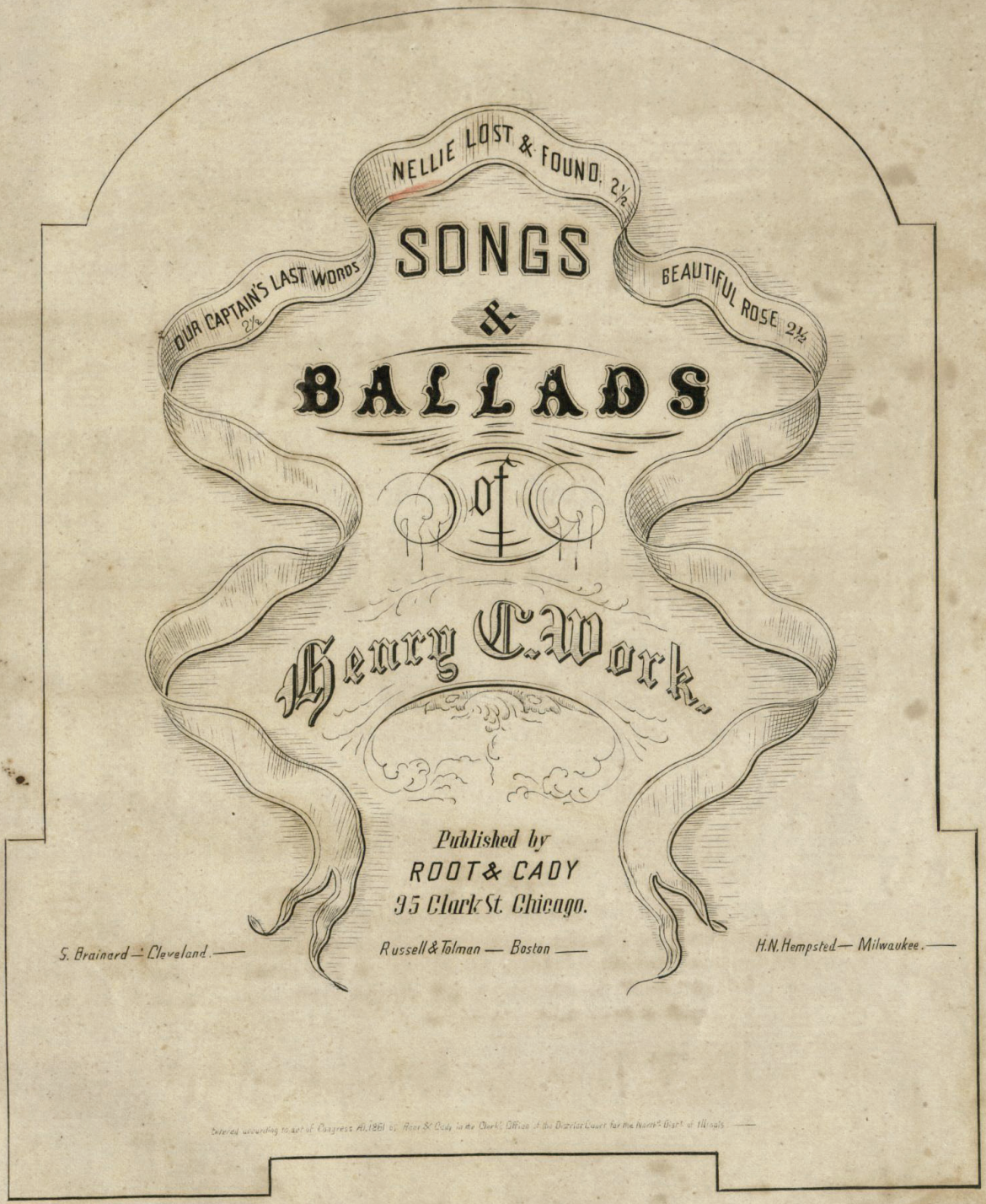
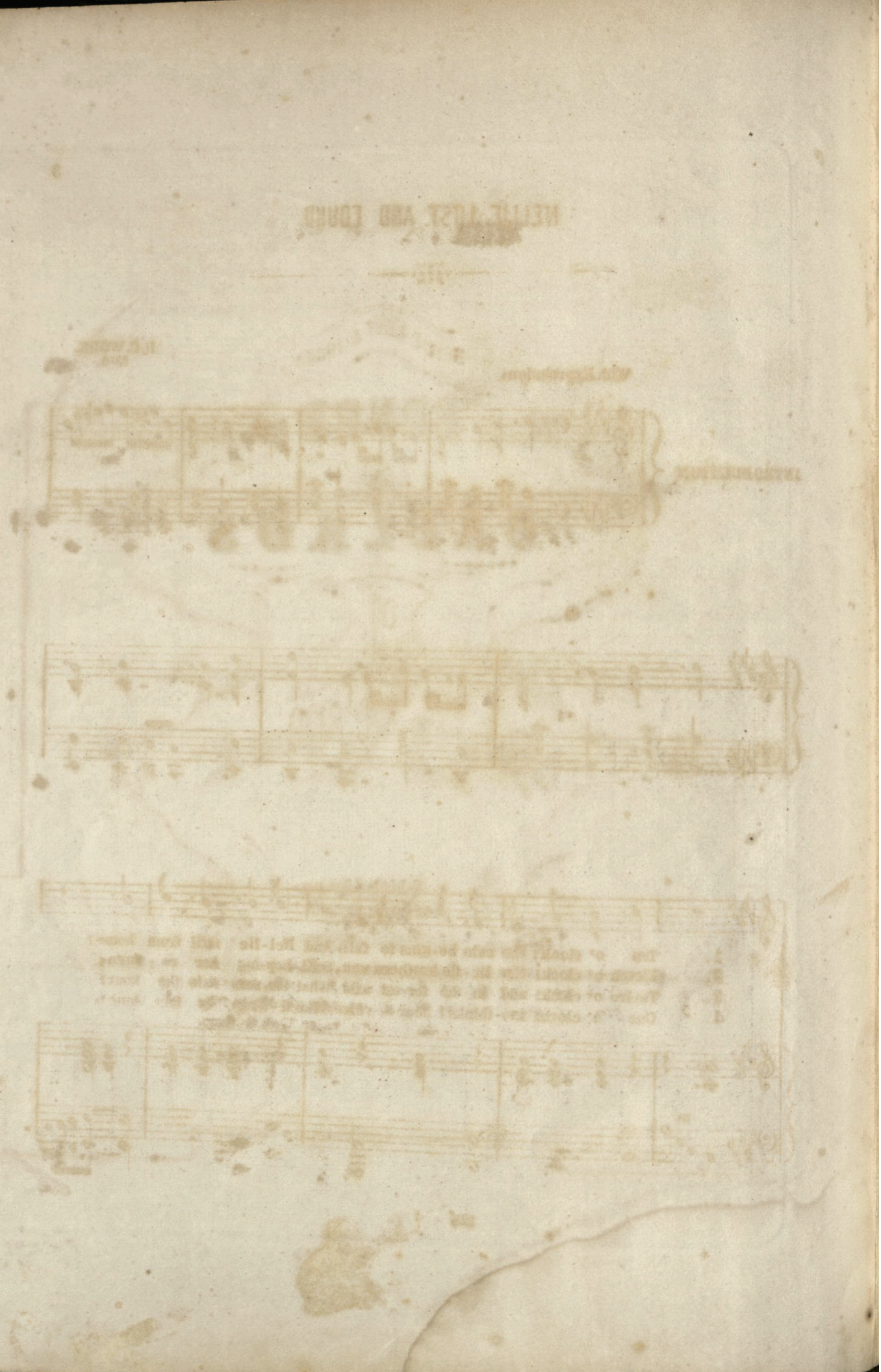
A. LA CAPRICCIO.
8va
8va
8va
ff
tremolo.





Entered according to Act of Congress A.D. 1861 by Root & Cady in the Clerk's Office of the District Court for the North. Dist. of Illinois.

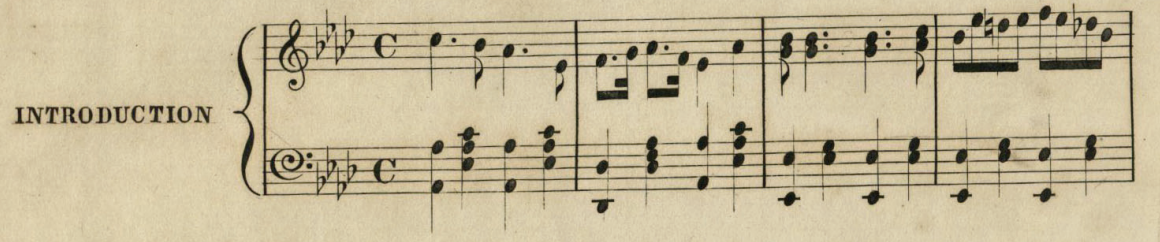


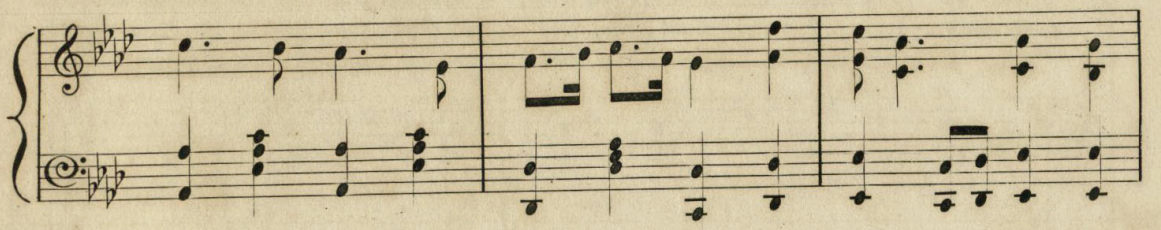
NELLIE LOST AND FOUND.

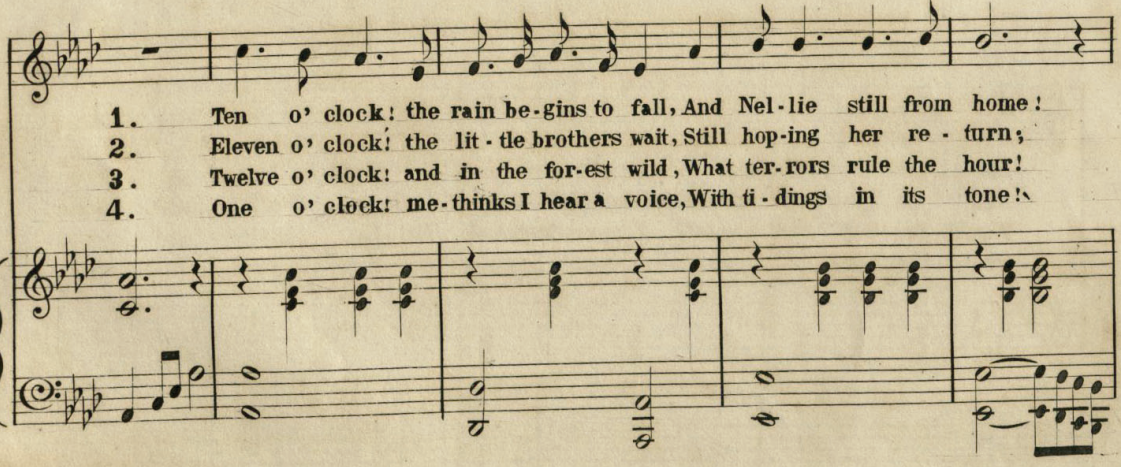
H.C. WORK.
No 6.

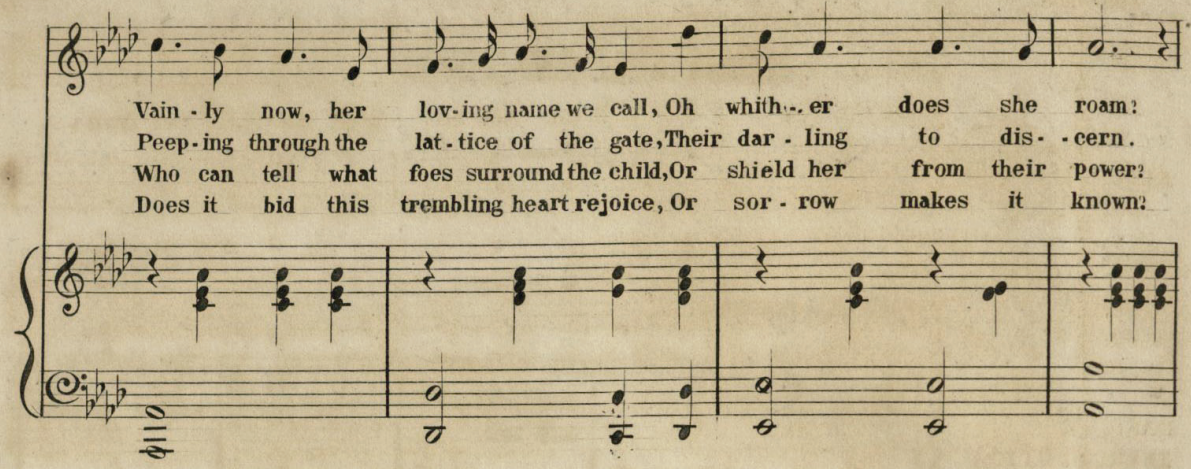
With Expression.

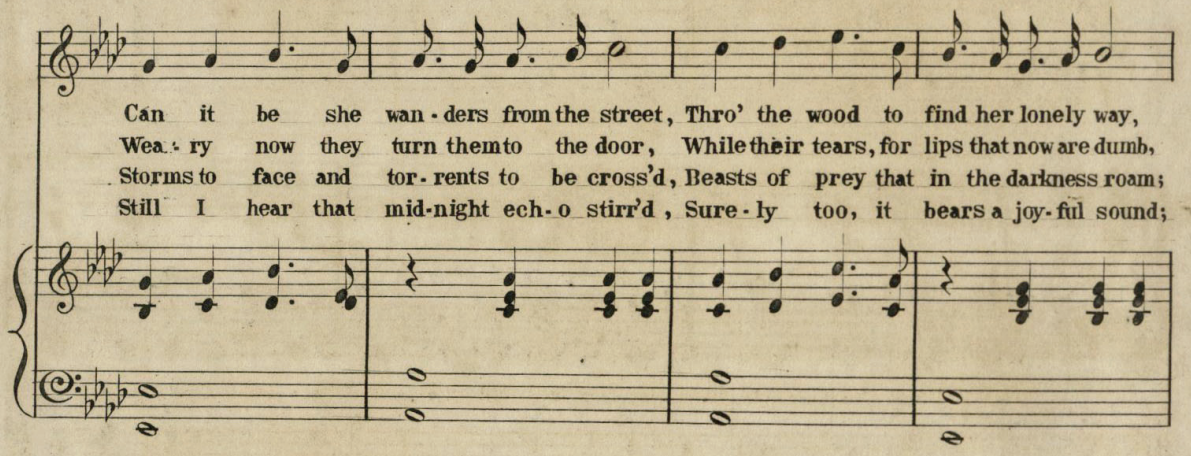
INTRODUCTION

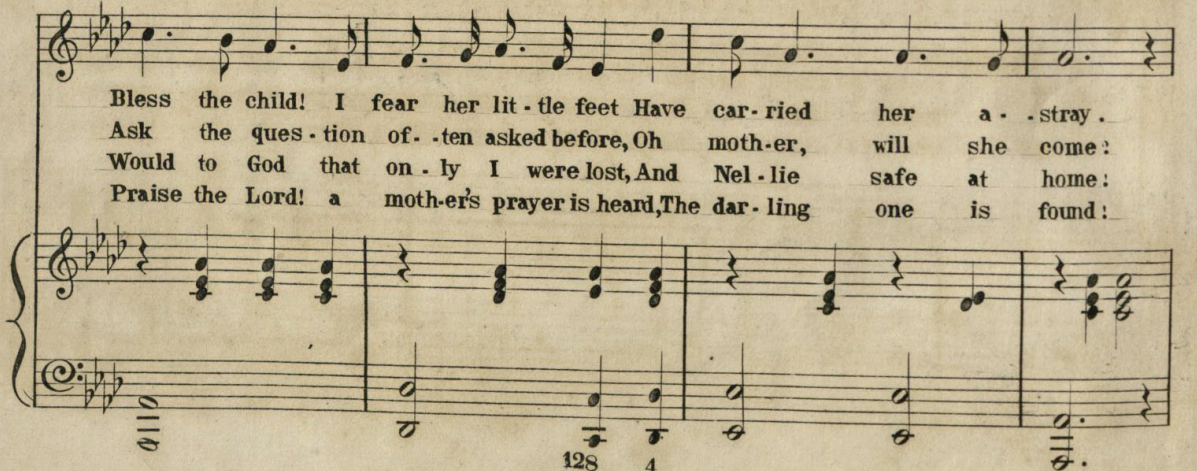




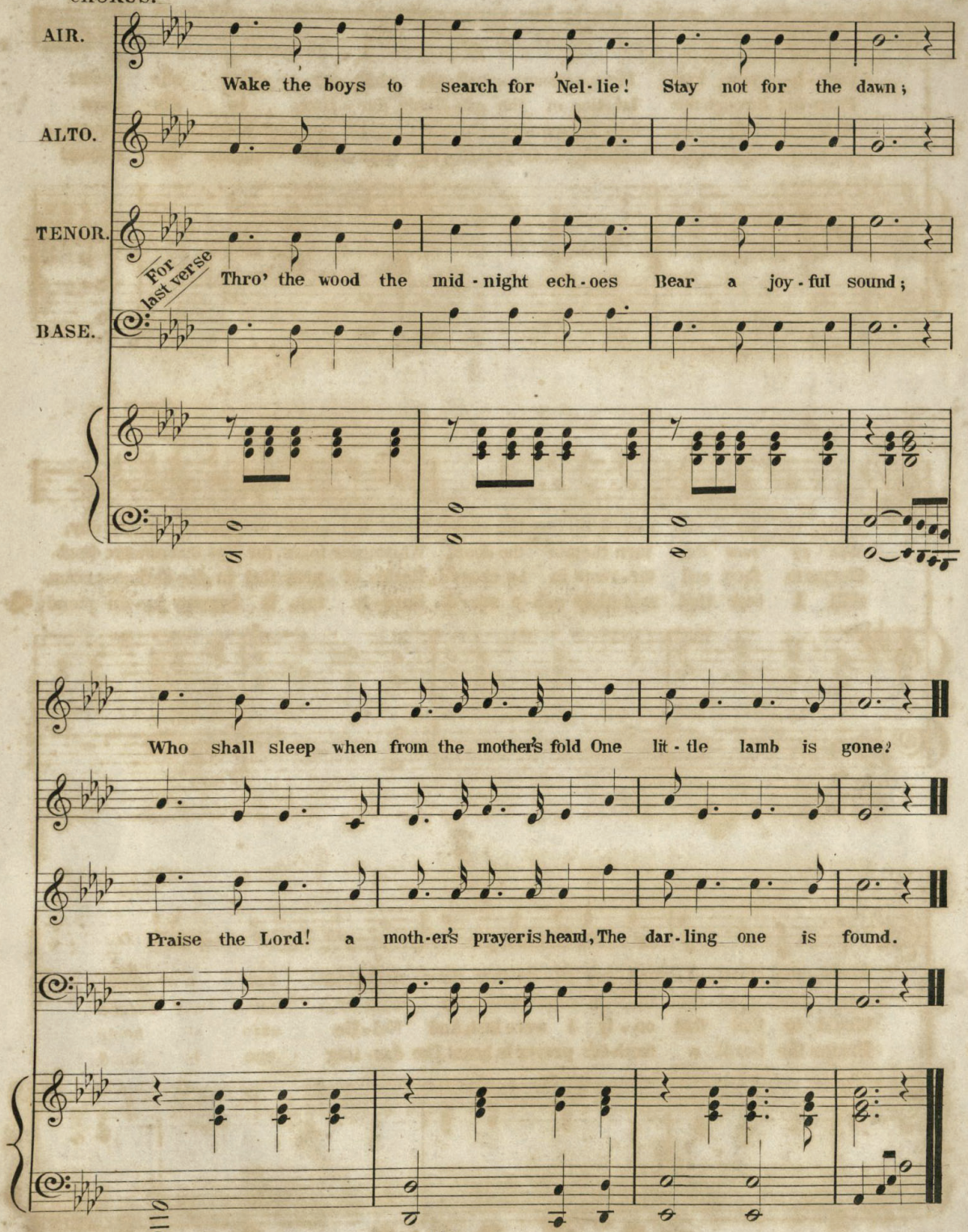



Vain - ly now, her lov-ing name we call, Oh whith-er does she roam?
Peep-ing through the lat-tice of the gate, Their dar - ling to dis- -cern.
Who can tell what foes surround the child, Or shield her from their power?
Does it bid this trembling heart rejoice, Or sor - row makes it known?


Can it be she wan-ders from the street, Thro' the wood to find her lonely way,
Wea-ry now they turn them to the door, While their tears, for lips that now are dumb,
Storms to face and tor-rents to be cross'd, Beasts of prey that in the darkness roam;
Still I hear that mid-night ech-o stirr'd, Sure-ly too, it bears a joy-ful sound;


Bless the child! I fear her lit-tle feet Have car-ried her a- -stray.
Ask the ques-tion of- -ten asked before, Oh moth-er, will she come?
Would to God that on-ly I were lost, And Nel-lie safe at home:
Praise the Lord! a moth-er's prayer is heard, The dar-ling one is found:

CHORUS.


AIR.
Wake the boys to search for Nel-lie! Stay not for the dawn;
ALTO.
TENOR.
For last verse
Thro' the wood the mid-night ech-oes Bear a joy-ful sound;
BASE.
Who shall sleep when from the mother's fold One lit-tle lamb is gone?
Praise the Lord! a moth-er's prayer is heard, The dar-ling one is found.